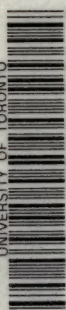


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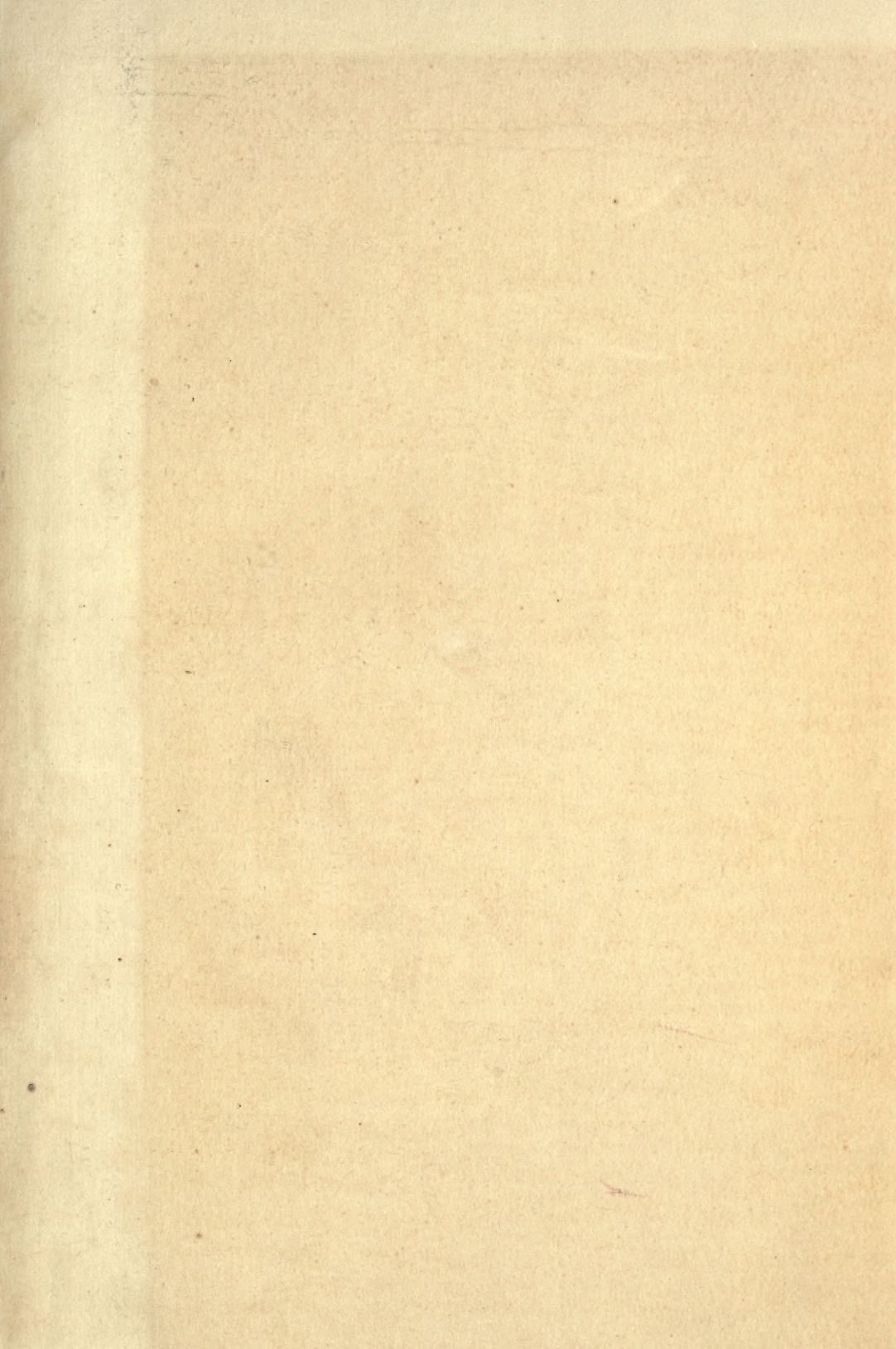
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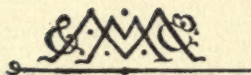
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A CATALOGUE RAISONNÉ

OF THE

WORKS OF THE MOST EMINENT DUTCH PAINTERS
OF THE SEVENTEENTH CENTURY



MACMILLAN AND CO., LIMITED

LONDON · BOMBAY · CALCUTTA
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TORONTO

A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters
of the Seventeenth Century

Based on the Work of

JOHN SMITH

BY

Comelis
C. HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF Dr. W. R. VALENTINER]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

VOLUME I

396840
1.10.41

MACMILLAN AND CO., LIMITED

ST. MARTIN'S STREET, LONDON

GERMAN EDITION: PAUL NEFF VERLAG (MAX SCHREIBER)
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1908

A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters
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JOHN SMITH

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WITH THE ASSISTANCE OF DR. W. R. VALENTINER

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PRINTED BY THE UNIVERSITY PRESS, CAMBRIDGE

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PREFACE

THE advantages of a critical and descriptive catalogue of works of art need no discussion. It is generally agreed by experts that one cannot pass judgment on the work of an artist unless one knows his productions, and that one's judgment will gain in precision with the extent of one's knowledge.¹

Those paintings which have not found a permanent home in public collections tend more and more to be scattered over the wide world. For the individual student it becomes, therefore, a task of increasing difficulty to gain a complete knowledge of these works from personal inspection. Not only are pictures banished to California, South Africa, or Australia ; they may also at a public sale pass through an intermediary into the hands of a recluse, so that for a generation or longer they may be hidden from the view of the amateur of art.

The only method of preserving these vagrant pictures for the benefit of students is to reproduce them, or, as reproduction is in most cases impossible, to describe them.

The English picture-dealer John Smith was the first to recognise this fact, or, rather, to carry out the idea in a practical way. Between 1829 and 1837 he published eight volumes of "A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French Painters ; in which is included a short biographical notice of the artists, with a copious descrip-

¹ Only practising artists still sometimes believe that, merely because they are themselves artists, they are qualified to pronounce a decisive opinion on old works of art, without possessing any real knowledge of what the supposed painters of those works accomplished.

tion of their principal pictures ; a statement of the prices at which such pictures have been sold at public sales on the Continent and in England ; a reference to the galleries and private collections in which a large portion are at present ; and the names of the artists by whom they have been engraved ; to which is added a brief notice of the scholars and imitators of the great masters of the above schools : by John Smith, dealer in pictures, late of Great Marlborough Street, London : published by Smith and Son, 137 New Bond Street." These eight volumes were followed in 1842 by a large "Supplement," in the title of which "a copious description" is promised "of nearly the whole of their pictures," and not merely "of their principal pictures," as in the title of the main work.

This Catalogue contains a description of the works of thirty-three painters of the Dutch school, of four of the Flemish, and three of the French school. In its time, and especially in England, it was an epoch-making production. For a picture to have been described by Smith was, in itself, a mark of distinction, and praise from him made an appreciable difference in a picture's market-price. The book has long been out of print, and has risen greatly in value. It was published at £12 : 10s., but a copy now fetches £30 or £35. The distinctive qualities of the book justify its success and the high price paid for it. The compiler had probably examined more pictures than any of his contemporaries had done, and he possessed also the scientific temperament lacking in others who had, perhaps, seen nearly as many pictures as he. His opinions as to the genuineness of certain paintings reflect the views of his time ; his judgments as to the æsthetic qualities of pictures are for the most part still valid. It need hardly be said that he was mistaken in supposing that he had described "nearly the whole" of the works of the painters whom he selected for treatment. In the generation preceding the development of modern methods of communication and the rise of photography, no one suspected how many undescribed treasures lay hidden in palaces, country-houses, and provincial museums.

A new edition of Smith's "Catalogue" has long been needed. Opinions as to the genuineness of many pictures have

changed, and the works of imitators have been separated from those of the masters. Then, again, our knowledge of the host of pictures still in existence has become more comprehensive. Moreover, numerous pictures have changed hands in the eighty years that have elapsed since the appearance of Smith's first volume.

In planning a new edition, one must recognise at the outset that Smith's selection of three French and four Flemish painters, together with thirty-three Dutch painters, was merely fortuitous. A dozen, at least, of the Flemish painters who were not included are far superior to Dutchmen like Jan van Huysum, Adam Pijnacker, and Eglon van der Neer, whose works were thought to deserve description. Of the French school, only the works of Claude Gellée, N. Poussin, and J. B. Greuze were described; the three names suffice to show how many great masters of French art were passed over.

The compiler of this new edition has therefore determined to deal with one school at a time, and, in the first place, to treat of the Dutch painters, including all whose work is described by Smith. These are, in alphabetical order:—L. Backhuysen, N. Berchem, G. ter Borch, J. Both, A. Cuyp, G. Dou, J. Hackaert, J. van der Heyde, M. Hobbema, P. de Hooch, J. van Huysum, K. du Jardin, N. Maes, G. Metsu, F. van Mieris, senior, W. van Mieris, E. van der Neer, Caspar Netscher, A. van Ostade, I. van Ostade, Paul Potter, A. Pijnacker, Rembrandt, J. van Ruisdael, R. Ruysch, G. Schalcken, P. van Slingeland, J. Steen, A. van de Velde, W. van de Velde, A. van der Werf, Ph. Wouwerman, and J. Wijnants. In place of the seven Frenchmen and Flemings now left out, an equal number of eminent Dutchmen whom Smith overlooked are included, namely, Adriaen Brouwer, J. van de Cappelle, Carel Fabritius, J. van Goyen, Frans Hals, A. van der Neer, and Johannes Vermeer of Delft.

The future will show whether this work is sufficiently well received to induce the compiler or some other expert to prepare a Flemish and a French series of catalogues in continuation of this Dutch series.

The entries are compiled in the same manner as those of Smith's work. The title of each picture is followed by a

description that is made as precise as possible. Then come details as to the signature (if any), the material on which the picture is painted, and its size. Next, one has the external history of the picture, recording where it is mentioned in books, where it has been exhibited, and the sales in which it has appeared. At the end of the entry is noted the present or the last known home of the picture. The pictures have been renumbered throughout, but Smith's numbers and those of any other existing catalogues are also appended to the entries to which they refer.

Although every attempt has been made to form a complete catalogue, no one is more firmly convinced than the compiler himself that his object has not been attained, and is, indeed, unattainable. No man can hope to see with his own eyes all the pictures of a single artist, much less those of forty artists. For more than sixteen years the compiler has travelled about Europe, visiting museums and private collections, exhibitions, and sale-rooms, and collecting information everywhere. Unfortunately he does not know America. All the pictures that went to America before 1889, and many that have gone there since, are known to him at best only from descriptions or from reproductions. Even in Europe the harvest of new information has not been equally productive at all times and in all places. For one thing, the plan of this work was not definitely laid down until a few years ago, and the notes already collected had not been made for this purpose. Then, again, one could not always make a quiet study of the pictures. Sometimes one had to cut short a visit to a gallery in order to catch a train ; another time, the conversation of a friendly collector or the impatience of a servant would make it impossible for one to examine the pictures thoroughly and take careful notes ; one need hardly refer to minor difficulties, such as the bad hanging or arrangement of pictures in some galleries, the lack of paper or pencil at moments when they were needed, and the occasional loss of note-books and papers. These things have detracted from the completeness of the Catalogue and from the accuracy of the descriptions. Still, they affect only the pictures that the compiler himself has seen.

Far greater difficulties have been encountered in the case of

those pictures which are now lost and are known only from books, that is to say, in most cases from the catalogues of exhibitions and sales by auction. In such cases, as is well known, the rule is that the pictures are catalogued under the names given them by their owners. The ascriptions to great masters for the most part merely represent the owner's personal opinion, and are therefore untrustworthy. But there are degrees in this untrustworthiness. The more famous a collection has been in its time, the greater is the probability that the pictures which gained it fame were genuine. The higher the price which pictures fetched in a public auction, the more probable is it that they were of high artistic quality. Again, the shorter the time elapsing between an auction and the death of an artist, the more likely is it that a vendor would be careful not to offer the public forged pictures as genuine works of that artist. Still in all these cases we are dealing only with probabilities ; certainty as to its character is to be attained in very few instances when a work of art has been lost.

The question now arises, how such pictures, known only from notices in books, are to be treated. To reject them all would be absurd, for it is safe to assume that, of the pictures mentioned only in sale-catalogues and now lost, a considerable percentage were genuine. Again, it would be difficult to separate those works that were probably genuine from those that were probably not, whether one judged from the importance of the collection, the price attained, or the date of the auction, or from all these considerations taken together. Wrongly named pictures have been included in great collections and have fetched high prices, while genuine pictures by masters have been misjudged and sold for trivial sums. Under these circumstances the compiler has thought it better to give too much rather than too little, and, at least in the case of important painters, has noticed all the pictures to be found in the sale-catalogues examined. The titles of these are printed in ordinary lower-case type. They are thus distinguished from the pictures personally inspected by the compiler or known to him from trustworthy reports or reproductions, the titles of which are printed in capitals. It follows that the mention of the lost pictures in the Catalogue is no guarantee of their authenticity. They must include pictures of varying merit,

copies, and forgeries, and also works by all kinds of painters that have at least a superficial resemblance to the work of the master in question. Only in those cases where a picture noted in a catalogue has been known beyond doubt to be not genuine has it been omitted from the list.

The pictures falsely attributed to masters, even in existing collections, have been deliberately omitted, although the compiler is thus exposed to the charge of having left the catalogue incomplete. He may rebut this charge so far that he would expressly declare that those pictures—in museums and private collections evidently visited by him—which are reputed to be genuine and yet are here omitted, are regarded by him as unauthentic. Since the wrongly named pictures are far more numerous than the genuine works, the inclusion of them would have made the catalogue unwieldy. Moreover, it is less unpleasant for the private collector to have his pictures passed over in silence than to have them mentioned and definitely described as false. Were the student of art to do this, the doors of all the private collections would soon be closed to him.

The inclusion of all the pictures occurring in the sale-catalogues examined has a second great disadvantage in that most of the descriptions are very imperfect. It is only in recent years and on the Continent that the importance of giving exact descriptions of pictures in sale-catalogues has been recognised. In the oldest catalogues complete descriptions seldom occur, and even to-day the largest firm of auctioneers in the world is apparently unable, for reasons of business, to give in its catalogues satisfactory descriptions of the pictures entrusted to it for sale.

The descriptions in the sale-catalogues are unfortunately not only incomplete, but also too often inaccurate. How frequently one finds in descriptions that pictures have been wrongly measured, the material on which they are painted wrongly described, the height confused with the breadth, and the position of objects to right or left inaccurately stated! Even Smith, generally so scrupulous, is often very careless in this last respect. He employs the expressions "right" and "left" as if looking from the picture and not from the spectator's standpoint, but in numerous cases nature is stronger than theory, and he falls into

errors.¹ He remarks, too, that "in the measurements the height of the picture is given first, but this must not be depended upon as an unerring rule."

To all these difficulties caused by former workers in the field are to be added those due to the compiler's own imperfections. How often may he have been hasty or careless or inaccurate in examining pictures or taking notes! How often may he have regarded a genuine picture as false, or taken a forgery to be genuine! He trusts that in his travels, extending over more than sixteen years, he has learned much; but in many cases he must trust to his memory for the descriptions of pictures that he has not seen for ten years or more.

For these faults and inadvertent errors he craves indulgence. Any additional information will be gladly received by the compiler, and incorporated in a supplement to be published hereafter.

The collaboration of my former assistant, Dr. W. R. Valentiner, whose name appears on the title-page, has extended to the work of Jan Steen, G. Metsu, G. Dou, P. de Hooch, J. Vermeer, M. Hobbema, and A. van de Velde.

C. HOFSTEDE DE GROOT.

THE HAGUE.

¹ Smith says in his "Observations," vol. i. p. xxix.: "When describing a picture the writer has considered the right and left of it to be the reverse to the hands of the spectators; but this rule will be found so frequently falsified, arising from the incorrectness of the writers of catalogues and the various descriptions taken from old prints, that it must not be depended upon as a certain guide."

TRANSLATOR'S PREFACE

IN preparing an English version of Dr. Hofstede de Groot's great work, the translator has borne in mind the fact that John Smith's "Catalogue Raisonné," upon which this is based, has been for eighty years the indispensable companion of every English collector, dealer, and student interested in Dutch pictures. Smith's descriptions and criticisms have for them the charm of familiarity, and, though often imperfect—as Dr. Hofstede de Groot shows—will always retain much of their value, because the author had exceptional facilities for seeing the best examples of the Dutch school, and was a keen and discriminating judge. The translator has therefore endeavoured, not so much to preserve the exact wording of Smith's descriptions, as to embody, wherever necessary, details noted by Smith, but omitted by Dr. Hofstede de Groot in the German version. The translator has also been scrupulous in appending to numerous entries Smith's critical remarks on the pictures, which Dr. Hofstede de Groot has not thought it necessary to reprint; in these cases Smith's opinions are enclosed within quotation marks, so as to be clearly distinguished from the opinions of his successor. The references made by Smith to engravers have been added. The measurements of the pictures, given in centimetres in the German version, have been reduced to inches for the convenience of English readers. In a few cases also the translator has been able, from personal observation, to correct or amplify Dr. Hofstede de Groot's descriptions of pictures in English collections, while, with the courteous assistance of Messrs. Thomas Agnew, Messrs. Dowdeswell, and Messrs.

P. and D. Colnaghi, he has added particulars of certain pictures occurring at the sales of the past season (1907) in London and Paris. Moreover, through the kindness of Mr. Edward Robinson and Mr. Roger Fry, he has been enabled to add descriptions of pictures in the Metropolitan Museum of Art, New York. He has also introduced many cross-references which will, it is hoped, facilitate the use of the Catalogue. The German version of the section devoted to Jan Steen's works contains a lengthy appendix of corrections and additions made while the earlier sheets were passing through the press; these, together with similar but less numerous corrections in the other sections, have all been incorporated in their proper places in the English text. These various slight changes and emendations have entailed a considerable amount of labour beyond that of the mere translation; but it seemed desirable that such a masterpiece of scholarly research as Dr. Hofstede de Groot's new edition of Smith's "Catalogue Raisonné" should appear before the English public in as complete a form as possible.

EDWARD G. HAWKE.

DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-Life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.¹ Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures, the descriptions of which are lacking in precision, are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list, and assigned numbers with letters.²

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

¹ In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

² In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*

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SECTION I

JAN STEEN

JAN STEEN was born in Leyden about the year 1626. The date of his birth is uncertain. It is inferred from his own statement that he was twenty years of age when, in November 1646, he enrolled himself as a student at the University of Leyden. Two years later he was among the artists who founded the Leyden Guild of St. Luke. In 1648, then, he was no longer a student. According to Houbraken, Steen's master was Nicolaes Knupfer, a native of Leipzig, who was trained as an artist under the influence of the Utrecht painters; Arie de Vois, who was about five years younger than Steen, is said to have also studied under Knupfer. It is known that Knupfer resided for a time in Leyden, and it is not impossible that Houbraken's story was based on fact. Probably Steen learned only the elements of his art from Knupfer; his pictures show no trace of Knupfer's style of painting or composition. The same may be said of Jan van Goyen, who is alleged to have been Steen's second master, and became his father-in-law. The true predecessors of Jan Steen in Dutch painting must be sought rather in Jan Miense Molenaer, first of all, in his early pictures of peasants and children (1627-40), and then in masters like Esaias van de Velde, Joost Cornelisz Droochsloot, and Pieter de Bloot, who introduced into their landscapes small and finely drawn figures of peasants such as are found in Steen's earliest pictures. Jan Steen, however, owed more to his own genius than to these precursors. The only man from whom he could have acquired the distinctive qualities of his art was Adriaen Brouwer, who died in 1638; but from a technical point of view Steen as a painter was more closely related to any of the four painters named above than he was to Brouwer.¹

In 1649 Steen went to The Hague and stayed there until the middle of 1654. Then he leased a brewery in Delft for six years, and is repeatedly mentioned in documents in the Delft archives for the years 1656 and 1657. He painted in 1655 the so-called portrait of "The

¹ It has been asserted that Jan Steen, during his stay at Haarlem, owed much to the influence of Adriaen van Ostade. It may be asked, however, what an artist, who could paint in 1660 such masterpieces as the "The Poultry-Yard" at The Hague, the "Grace before Meat" in the Morrison Collection, and the "Artist eating Oysters" in Lord Lonsdale's collection, could learn from Ostade at that date.

Burgomaster of Delft and his Daughter" (878), now in Lord Penrhyn's collection, which has in the background the Oude Delft and the town of the Oude Kerk. He is casually mentioned in 1653 and 1658 as a contributor to the Leyden Guild of St. Luke. During the years 1661-69 he is repeatedly mentioned as a resident in Haarlem. From 1669 to his death, early in 1679, he lived in Leyden, where he obtained permission from the magistrates in November 1672 to keep a tavern in the street called the Langebrug. His first wife, Margaretha van Goyen, died at Haarlem in 1669; Steen was married again, 22nd April 1673, to Maria van Egmont, widow of the bookseller Nicolaes Herculeus.

Nothing need be said here as to the private life of Jan Steen, whom Houbraken represented as a dissolute man and an habitual drunkard. Since the appearance of the book by Westrheene, *Études sur l'Art en Hollande* (1856), no further defence of Steen's character has been required. It must, however, be admitted that he was careless in money matters and of a restless disposition; this is shown by his many changes of abode between Leyden, The Hague, Delft, and Haarlem. As he could not earn enough by painting, he had to follow other occupations, first as a brewer and then as a tavern-keeper. But the large number of pictures painted by him shows that his brewing and tavern-keeping did not take up much of his time.

The rapid growth of his fame is illustrated by two statements. First, there is the tradition, not altogether trustworthy, that the Archduke Leopold Wilhelm sent one of Steen's pictures (467) to Vienna as early as 1651. Secondly, there is an unpublished letter—found by O. Granberg in Sweden—which the Swedish agent, H. Appelboom, wrote on 13th July 1651 to Field-Marshal Wrangel, then acting as Swedish Governor-General of Pomerania; Appelboom's letter was to accompany a consignment of Dutch pictures, among which there were as many as four by Jan Steen¹ (cf. 2a, 115a, 115b, and 881a).

Although Jan Steen was one of the most versatile of the Dutch painters, his strength lies in one special department, that of humorous scenes from the life of the people. It is the life of the people in the fullest sense of the word—the life of the great mass of the nation in joy and sorrow, at work, at table, at their beer or wine, in the song or dance, in sickness or saying grace, in the family festivals as well as in the public merrymakings. The pictures of subjects outside this field are exceptional, having regard to the number and importance of the pictures of popular life.

The portraits and the representations of cultured society are the exception, as well as the wholly serious pictures, in which there is not a spark of humour. The fairly numerous pictures of Biblical, mythological, or historical scenes become, in Jan Steen's hands, scenes from contemporary life. It is not that Jan Steen wished to caricature history. He has simply imagined the emotions that would be produced on the people of his day by scenes such as that of Moses striking water from the rock, the binding of Samson, the rage of Ahasuerus, the miracle at Cana,

¹ The other pictures were by G. ter Borch, Js. van Duynen, A. van Beyeren, H. de Meyer, and W. van Diest.

the continence of Scipio Africanus, the rape of the Sabine women, and the like, and has planned his pictures accordingly. He cares nothing for historic truth or local colour. But when he can introduce a touch of humour he does not refrain; though his humour, which reflects the manners of his day, often seems very coarse to us.

Besides the variety of Jan Steen's subjects, his colouring and lighting and his purely technical skill deserve unqualified praise. When, however, one studies his draughtsmanship, a number of sketchy pictures are to be unfavourably distinguished from the great mass of his works. These sketchy, superficial, and often almost crude pictures, are distributed over the whole of the master's artistic career, and are contemporary with his most finished works. The explanation of this remarkable fact is still to seek.

In his rendering of effects of light, Jan Steen shows a preference for warm and delicately felt light and shade, emphasised by his love of warm yellow and red tones in his costumes, and by reflections in yellow metal, as, for instance, in brass vessels, carved gilt picture-frames, and the like. He uses a vivid brick-red, and with it very often a bright blue, that has unfortunately been employed to excess in several masterpieces, thus weakening the general effect.

The artist achieved the perfect representation of materials by means of that careful painting of details, in the best sense of the word, which was especially practised in Leyden. Although no piece of still-life, properly so-called, by Jan Steen is known to exist, there are in almost everyone of his pictures draperies, costumes, metal objects, furniture, musical instruments, and the like, which may, in point of execution, be compared with the best examples of still-life painting.

The landscape backgrounds in Steen's earlier pictures resemble most closely those of Isaac van Ostade, who was of about the same age; there are the same village-streets going diagonally across the picture—streets bordered with trees, between which are seen houses and the roofs and steeples of churches. Steen's trees, too, have the somewhat hard and mannered shapes of the trees in the Haarlem master's paintings. Arrived at maturity, Steen shows more freedom in his treatment of landscape, but he adheres to the convention of irradiating the clouds and horizon with an evening-glow that is regularly repeated. In this respect he resembles most nearly his Amsterdam contemporary, Johannes Hackaert, to whom the landscape backgrounds of Steen's pictures have often, though wrongly, been ascribed.

Although nearly fifty dated pictures, between the years 1650 and 1677, illustrate the development of Jan Steen, it is very difficult to sum up the course of his art accurately in a formula. One cannot truly say of Steen, as one can of Rembrandt, that his work was laboured, neat, and full of detail in his youth, and broad and free when he came to maturity. Nor can one say that, like the average artist of that day, Steen began by making his work warm in tone and national and individual in character, and that in his later years his work became cool in tone, smooth in texture, excessively finished, conventional and academic. The problems of Steen's career are deserving of further study.

PUPILS AND IMITATORS OF JAN STEEN

Jan Steen is not known to have had any pupils in the ordinary sense of the word. His two sons, Cornelis and Thaddeus Steen, were painters, but none of their works has been preserved. His principal imitator was—

RICHARD BRAKENBURG (1650-1702).—This artist, according to Houbraken, was a pupil of A. van Ostade and H. Mommers. But he imitated Jan Steen more closely than those painters, both in his style of painting, his types of character, and in the arrangement of his pictures of weddings, merrymakings, quack-doctors, and the like. He had little or no invention. His figures are repeated over and over again. The costumes show that his pictures belong to a later period than Steen's. Hendrik de Valk was, in turn, a pupil of Brakenburg, and possessed still less talent or invention.

Among the other artists whose works have often been ascribed to Jan Steen, though some of them must be classed rather with his forerunners than with his successors, may be mentioned—

JAN MIENSE MOLENAER (about 1600-1668), a pupil of Frans Hals.

GERRIT LUNDENS, an artist whose work has a strong resemblance to that of Molenaer.

J (?) DE MAN, an artist of whose life nothing is known. In the catalogues of the museums at The Hague and at Rotterdam he is wrongly identified with the Delft painter Cornelis de Man, though the signature on his picture at The Hague is different.

W. KOOL, whose pictures of fairs have been continually taken for works by Jan Steen.

P. ROESTRATEN, the son-in-law of Frans Hals, from whose hand there exist, besides still-life pieces, several scenes in the manner of Jan Steen; one of these is in the Haarlem Museum.

EGBERT HEEMSKERK, called "The Peasant Heemskerk," a very indifferent artist with little originality.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).

"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

"W." = Westrheene, "Jan Steen : Études sur l'Art en Hollande." (The Hague, 1856.)

In the entries—

- "Hoet" = "Catalogus of Naamlust van Schilderyen, meet derzelven pryzen Zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzten in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in Wesen zynde Cabinetten uytgegeven door Gerard Hoet." Two volumes. [Covering sales from 1676 to 1752.] (The Hague, 1752.)
- "Terw." = The continuation of Hoet's work in a third volume, covering sales from 1752 to 1768, and describing the Royal collection at The Hague, by Pieter Terwesten. (The Hague, 1770.)
- "Parthey" = "Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Oelbilder verstorbener Maler aller Schulen." In alphabetischer Folge zusammengestellt von Gustav Parthey. (Berlin, 1863-64.)

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CATALOGUE RAISONNÉ

1. LOT AND HIS DAUGHTERS. W. 124.—Lot wears a red velvet robe trimmed with fur. His breast is uncovered. He smiles in a tipsy manner at his daughter, who stands at his right. She is dressed in a yellow gown and holds a wine-cup over him. On the left is his other daughter, dressed in dark green: she loosens her girdle and holds a jug in her right hand. Lot is an old man of the familiar type that often recurs in Jan Steen's pictures. It is a very expressive work. The laughing face of the girl on the right is subtly rendered. A red cap lies on the ground before Lot. Near it are a large bottle, a metal plate, and one of Lot's shoes. In the right background are rocks; to the left is a distant view.

Signed in full on a stone to the right; canvas, 34 inches by 27 inches.

Sales.—J. H. van Heemskerck, at The Hague, March 29, 1770, No. 107 (81 florins, Van de Velde).

At The Hague, May 25, 1772, No. 2.

Cardinal Fesch, Rome, March 17, 1845, No. 739.

Freiherr von Münchhausen, F. Reichardt, J. P. Weyer and others, Cologne, October 28, 1887, No. 135 (2000 marks).

Now in the Wessenberg collection at Constance.

2. THE DISMISSAL OF HAGAR.—Abraham, in a furred robe, stands to the right upon the steps of his house, and points with his left hand indoors, where Sarah is combing the child Isaac's hair. He lays his right hand consolingly on the shoulder of Hagar, who stands on the ground before him, holding a handkerchief to her weeping eyes. The young Ishmael sits on the ground at her feet, playing with his bow. To the left are two dogs; beyond them is a herdsman with cows and sheep, in a landscape background. The five principal figures are types that occur repeatedly.

Signed in full in the right-hand bottom corner; canvas, 50½ inches by 43½ inches.

In the possession of the dealer Ernst, Dresden, 1876.

Now in the Royal Picture Gallery at Dresden, catalogue of 1905, No. 1727.

2a. The Story of Hagar.

Delivered on July 3, 1651, by H. Appelboom of The Hague, to Field-Marshal Wrangel, Governor-General of Pomerania, at the price of 36 florins.

[Communicated by O. Granberg to A. Bredius, December 1904.]

3. The Departure of Laban.—More than twenty persons, with camels and cattle, are making a halt.

Canvas, 46½ inches by 71 inches.

Sale.—W. Wreesman, Amsterdam, April 11, 1816, No. 174 (500 florins, Roos).

4. LABAN SEEKS THE IMAGES HIDDEN BY RACHEL (Genesis xxxi. 34). Sm. 171; W. 154.—Laban, with his back to the spectator, is on the right, looking into a chest which a man has opened for him; he sees that the images are not there. To his left, under a screen, sits Rachel with a child at her breast. Behind them are women, soldiers, camels, and cattle. In the centre is a young herdsman driving some goats to the left. In front of him is a group of children at play. In the left foreground a dog is asleep. Farther back are trees; in the distance is a range of hills. [Compare 652*a*.]

Signed and dated 1660 (according to the Turenne sale catalogue), but the date is no longer visible; canvas, 44 inches by 58 inches.

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 401 (356 florins, Beckman).

[The dimensions here given are about 42 inches by 64½ inches.]

In the Turenne collection, Paris, 1833 (Sm.).

Sales.—Comte de Turenne, Paris, May 17, 1852, No. 89 (4350 francs, Nieuwenhuys).

London, June 28, 1879 (£162:15s.).

C. J. Nieuwenhuys, London, July 17, 1886, No. 99 (£73:10s.).

Formerly in the collection of C. J. Leembruggen, Leyden.

Now in the Lakenhal Museum, Leyden.

5. Joseph and Potiphar's Wife.—A caricature, according to the catalogue.

Panel, 26½ inches by 32½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 616 (860 francs).

6. The Youthful Moses rejects Pharaoh's Crown. W. 211.

Canvas, 29 inches by 30½ inches.

Sales.—Grenier, Middelburg, August 18, 1712, No. 53 (15 florins).

E. van Dishock, The Hague, June 9, 1745, No. 20 (61 florins).

7. The Adoration of the Golden Calf.—In the foreground are more than twenty persons; among them is the artist himself playing on the triangle; beside him sits a woman dressed in white silk, who is identified with Margarita van Goyen, the wife of Jan Steen. In the foreground is a drummer, on a Turkish carpet. On the other side are a pitcher and wash-basin; near them is a vessel, bearing the signature of the artist.

Canvas, 70 inches by 58½ inches.

Sales.—B. Beschey, Antwerp, July 1, 1776, No. 13 (84 florins, Beschey).

J. F. Beschey, Antwerp, August 21, 1786, No. 33 (130 florins, D'Roy).

7*a*. The Adoration of the Golden Calf.

Sale.—Bryant, London, 1864 (bought in for £5).

8. MOSES STRIKES WATER FROM THE ROCK.—To the left is a rocky cliff, before which stands Moses with a staff in his outstretched hand. The water gushes forth, and the people press forward to

drink. At the brook which is forming, two women with the help of a man give water to their children. A young woman standing by catches the streaming water in a metal cup; five men press forward from the right. A boy kneels beside the stream and drinks from his hand; near him is a dog.

Signed in full in the centre at foot; oak panel, $21\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Bought by W. Lormier from the stock of Van Th—— (110 florins).

Sale.—Willem Lormier collection. The Hague, 1763 (Hoet, ii. 439), (51 florins).

Afterwards in the possession of the dealer George, Paris.

In the collection of Georg Finger, councillor, Frankfort-on-the-Main; sold, 1874, to the Städel'sches Kunstinstitut.

Now in the Städel'sches Kunstinstitut, Frankfort-on-the-Main, 1900 catalogue, No. 214.

9. MOSES STRIKES WATER FROM THE ROCK. Sm. 38. Supp. 31; W. 201.—Moses stands upon a rock, with face upturned to heaven, and stretches forth his right hand; he holds a staff in his left hand. The water gushes forth on the left, and the people come to catch it in cups and bowls. In the left foreground a man gives water to a child, who is held up by a woman. On the ground before them sits a soldier with a cup to his lips. A dog drinks from the brook which runs from the spring. On the right a soldier, dismounting from his horse, offers water to a fainting woman. In front of him, a boy with a garland on his head looks out of the picture. At the back are many people, soldiers with spears, and camels. In the middle distance to right and left are trees; in the distance are low hills.

Signed; canvas, 38 inches by 40 inches.

Sales.—Seeger Tierens, The Hague, July 28, 1743, No. 176 (390 florins).

J. Tak, Soeterwoude, September 5, 1781, No. 18 (600 florins, A. Delfos).

P. N. Quarles van Ufford, Amsterdam, October 19, 1818, No. 50 (2025 florins).

Roothaan, Amsterdam, March 29, 1826, No. 103 (2260 florins, De Vries for Comte de Robiano). The landscape is here attributed to Jan Wils.

Comte F. de Robiano, Brussels, May 1, 1837, No. 615 (7200 francs).

In the possession of the dealer Nieuwenhuys.

Sales.—Prince Demidoff of San Donato, Paris, April 18, 1868.

A. Hulot, Paris, May 9, 1892.

In the collection of Baron Koenigswarter, Vienna, 1893.

In the possession of the dealer C. Sedelmeyer, Paris (Catalogue of 300 Paintings, 1898, No. 194).

Now in the collection of John G. Johnson, Philadelphia.

10. SAMSON AND DELILAH. Sm. 90; W. 205.—Samson is sleeping in the lap of Delilah, who sits on a sofa. A man is cutting his hair, while another Philistine standing on the left offers a pair of scissors to Delilah. Soldiers look on, through the curtains at the back; to the left, beside a pillar, is a negro. On the right is a table with the remains of a

meal. In front of it two children play with a dog. There are in all sixteen figures.

Signed in full to the right and dated 1668 ; canvas, 25 inches, by 30½ inches.

Sales.—G. Bruyn, Amsterdam, March 16, 1724, No. 7 (300 florins).

Wynand Coole, Rotterdam, August 6, 1782, No. 65, 1787 (600 florins).

D. de Jongh, Rotterdam, March 26, 1810 (370 florins).

In the collection of N. Oosthuyzen, The Hague.

In the possession of the dealer C. Sedelmeyer, Paris (Catalogue of 300 Paintings by old masters, 1898, No. 195).

Now in the collection of Oskar Huldshinsky, Berlin.

10a. Samson and Delilah.

Sale.—In London, 1863, bought in for £141 : 15s.

11. SAMSON MOCKED BY THE PHILISTINES.—In a large hall hung with tapestry and having two arched openings for windows, Samson in fetters kneels on the ground. One Philistine pulls at the chain on his hands, another threatens him with a short sword. Two children hold him with strings which are tied to the fetters on his legs. Samson looks angrily to the left at Delilah, who sits at a table on a dais and scoffs at him. A turbaned man lays his arm round her ; two other men at the table are paying money to Delilah and a procuress. Round Samson are jubilant Philistines, among them a negro ; to the right are a dwarf and a soldier, with a trooper behind them. In the window arch are many soldiers' spears. To the left a flight of steps, upon which stand trumpeters, leads to a platform from which mocking spectators look down. In the foreground are a jug, dishes, shears, a turban, and a dog ; to the left is a Persian carpet upon an arm-chair.

Signed in full in the right foreground ; canvas, 26½ inches by 33 inches.

Sale.—E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 37 (305 florins, Spruyt).

Formerly in the Baut de Rasmon collection (purchased from Spruyt of Ghent).

Now in the Antwerp Museum, 1905 catalogue, No. 338, from the Van den Hecke and Baut de Rasmon bequest.

12. SAMSON IN THE HANDS OF THE PHILISTINES. Sm. 89 ; W. 144. In a lofty vaulted hall with pillars, which is closed at the back by a red curtain, Samson in fetters kneels on the ground. Behind him the executioner is telling two Philistines that he will blind the prisoner. On the right Delilah receives her money ; a man who resembles the painter lays his arm on her shoulder. Soldiers look on ; a youth blows a trumpet. On the extreme right is a soldier with a halberd and a high hat ; a youth in front of him stretches out his hand towards the money-bags. In the foreground lie a dog, a pair of shears, and Samson's locks of hair. To the left three children pull at the chain which is fastened around Samson's neck. Around him is a group of people, among them soldiers, a

distinguished man with a turban, and a negro. In the background is a platform full of spectators. Through the open archways is seen a landscape with a forest, a fortress, and distant hills. The numerous details are excellent, but the picture as a whole is not among the painter's best works.

["Every figure is full of character and animated expression; this, together with the colouring and execution, shows it to be a work done in the best time of the artist." Sm.]

Canvas, 53 inches by 79 inches.

Sales.—J. van Hoek, Amsterdam, 1719 (250 florins).

Anonymous, 1825 (760 florins, according to W., or 65 guineas, Stanley, according to Sm.).

In the collection of J. Taylor, London, 1856.

Sales.—C. J. Nieuwenhuys, London, July 17, 1886, No. 100 (£157 : 10s., M. Colnaghi).

D. Sellar, Paris, June 6, 1889, No. 71, and London, March 17, 1894, No. 124 (£241 : 10s., Steinmeyer).

Now in the Cologne Museum, 1902 catalogue, No. 716; presented in 1894 by the "Kölnner Kunstfreunde."

13. **DAVID RETURNING AS A VICTOR** (1 Samuel c. 18). W. 209.—David, in the centre, ascends a staircase to the left, and is greeted by Michal, Saul's daughter. He bears the sword of Goliath, and is adorned with a laurel wreath. Behind him on the right a girl plays a lute. Farther back are Saul in his war-chariot and the Israelite army. On the platform to the left are girls and men singing and playing instruments. On the steps in the foreground are a dog, a boy with a trumpet, and Goliath's head. Upon a pillar which stands on the platform is the inscription :—

"Soli Deo gloria
T heeft Godt behaecht
Dat Davit t heeft gwaecht
Als hy Goliat versloeg
En Saul in t hart wrogh
Victorieus hy treet voruyt
Hier verwelkomt van sijn bruyt."

The landscape is sketchy; the sky has faded.

Signed in full and dated 1671; canvas, 42½ inches by 63 inches.

Sales.—J. Hoogenbergh, Amsterdam, April 10, 1743, No. 41 (size given as 45½ by 68½), (605 florins).

Maria Theresia Wittebol, and Labistraten, Antwerp, June 19, 1804, No. 163 (185 florins).

Said to have been in the Werbrouck (? Verbroeck) collection, Antwerp, but not mentioned in the Werbrouck sale catalogue, September 12, 1859.

Now in the Copenhagen Museum, 1904 catalogue, No. 332.

14. **BATHSHEBA RECEIVING A LETTER FROM DAVID.** Sm. 158; W. 400.—A young woman dressed in red and blue silk sits in a handsomely furnished room, leaning her elbow upon a table. She looks attentively at an old woman, with a stick in one hand and a

letter in the other, who enters the room. In the foreground is a dog ; in the background through an archway David is seen upon a terrace.

Signed in full on the left ; panel, $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Described by Blanc and Waagen (iii. 477).

Sale.—J. van Zaanen, The Hague, November 16, 1767, No. 16 (with pendant of "Ascanius and Lucilla" [70], 80 florins).

In the Van Slingelandt collection, The Hague (Descamps).

In the Griffier Fagel collection (Hoet, ii. 410). This collection was sold at the rooms of P. Coxe, Burrell, and Foster, May 22, 1801 ; the picture fetched £57 : 15s. (Sm. 158 and Buchanan, "Memoirs of Painting," i. 304, No. 45).

Now in the collection of the Marquis of Bute, London, 1884 catalogue by Richter, No. 161.

15. A WOMAN BRINGING A LETTER FROM DAVID TO BATHSHEBA.—Bathsheba, dressed in a yellow bodice and red skirt, stands in her bedroom, to the right. Her figure is seen in profile, but her head is turned to the spectator. With a thoughtful air, she holds a letter that an old woman in black has just brought to her. The old woman leans with her left hand upon a crutch, and with her right makes a significant gesture. In the background to the left is a bed ; in front of it is a chair, with a candlestick and a metal bowl. The hangings are of gilt leather. Through an open door to the right are seen David's palace and gardens. The top of the picture is rounded off. It is delicate in tone and in execution.

Signed in full above the door ; panel, $16\frac{1}{2}$ inches by 13 inches.

Royal Academy Winter Exhibition, 1878, No. 123.

Sales.—J. Enschede, Haarlem, May 30, 1786, No. 16 ; widow of B. de Bosch, Amsterdam, November 3, 1840, No. 102 (50 florins, De Lelie). (Described as a canvas, and "by or after" Jan Steen.)

[Compare the picture, measuring 18 inches by 15 inches, in the Van Saceghem sale, Brussels, June 2, 1851, No. 60 (2600 francs, De Ron).]

In the collection of Lord Powerscourt, at Powerscourt.

Now in the gallery of Prince Liechtenstein, Vienna.

16. TAMAR AND AMNON. Sm. 24 ; W. 203.—Tamar is reproaching Amnon, to whom she has been led by a servant. The prince lies in bed, feigning illness. The room is adorned as for a wedding.

Signed in full on the left ; oak panel, $25\frac{1}{2}$ inches by 32 inches.

Sales.—J. H. van Heemskerck, The Hague, March 29, 1770 (size given as 28 inches by $34\frac{1}{2}$ inches), (125 florins, Twent).

Etienne Le Roy, Brussels, 1848, No. 190.

Neven-Dumont, Cologne, March 17, 1895 (described as "Stratonice and Antiochus").

Now in the collection of the Carstanjen family, Berlin ; exhibited by them at Düsseldorf, 1904, No. 383.

17. ESTHER BEFORE AHASUERUS. Sm. Suppl. 42 ; W. 184.—In a sumptuous hall, hung with blue draperies, the fainting Esther is supported by two handmaidens ; she is dressed in white silk and wears a crown. The king in rich robes descends from his throne on the right,

and bends down to touch the queen with his sceptre. Courtiers stand beside the throne; behind it is Haman. To the left, at a table covered with books, is Mordecai, listening to a man who stands before him and points to Esther. A dwarf, soldiers with halberds, and two negroes fill the scene. The dresses are very finely rendered. The blue curtain hanging down from the ceiling recalls the curtain in the large picture at the Mauritshuis, The Hague (595). The composition is somewhat overladen with detail.

Signed in full at the top on the left, between the ornaments of the throne; panel, 42 inches by 33 inches.

Sales.—P. van Dorp, Leyden, October 16, 1760, No. 5 (130 florins).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 162 (125 florins).

Now at the Hermitage, St. Petersburg, 1901 catalogue, No. 895.

18. THE WRATH OF AHASUERUS.—In a great hall, hung with tapestry, the king has risen hastily from the table at which he sat with Esther and Haman. He wears a yellow silk dress with a purple robe and a plumed turban. With his right hand he threatens Haman, who turns away in fear. On the right Esther stretches forth her hand with an imploring gesture. At her feet is a barking dog. A dish with a peacock falls from the table. In the background to the left are servants and a girl who brings a dish.

Signed in full; canvas, 50½ inches by 60½ inches.

Sale.—R. Pickfatt, Rotterdam, April 12, 1736, No. 44 (101 florins).

In the Hankey collection, Beaulieu, Hastings.

In the possession of the dealer C. Sedelmeyer, Paris (Catalogue of 100 Paintings, 1899, No. 54).

Now in the collection of R. Kann, Paris.

19. ESTHER, AHASUERUS, AND HAMAN.—Similar in details to the picture in the Kann collection (18). Good and characteristic, but not one of the artist's best works.

Now in the collection of Prince Potocki, Paris.

[Probably No. 74 in the Dr. Goldsmith sale, Paris, February 27, 1869 (2000 francs); canvas, 32 inches by 38½ inches.]

20. The Wrath of Ahasuerus. W. 38.—In the left foreground Haman sits at table. He is dressed in brown, with black sleeves, and wears a turban; he seems to be in despair. The king, dressed in yellow, with a turban on his head and a Turkish sabre in his girdle, has sprung from his throne on the other side of the table. Esther sits on the right, disclosing to the king Haman's intrigues. In the right foreground are two servants; one of them, who makes a gesture as of fright, has his back to the spectator. There are several figures in the background and many accessories; in front of the king's plate is a small jug of water. The whole picture is typical of Oriental luxury. The costumes are fantastic. In spite of faulty draughtsmanship, the picture is very expressive and strong in colour.

Panel, 16½ inches by 19 inches.

Sales.—Amsterdam, May 6, 1845, No. 126 (800 florins, Roos).

Amsterdam, August 23, 1850, No. 70 (850 florins).

Rotterdam, May 14, 1851, No. 175 (155 florins).

In the collection of J. S. de Bruyn, Rotterdam (according to Westrheene, 1856).

20a. Esther and Ahasuerus.

Sale.—Amsterdam, September 17, 1727, No. 16 (135 florins). [Cf. W. 184 ; 17.]

20b. Esther and Ahasuerus.

Sale.—Willem Six, Amsterdam, May 12, 1734, No. 134 (19 florins).

21. Esther, Ahasuerus, and Haman.

Sale.—D. Reus, Amsterdam, May 24, 1752, No. 24 (16 florins, 10). [Cf. W. 184 ; 17.]

22. Haman and Mordecai.

Sale.—C. Wittert van Valkenburg, Rotterdam, April 11, 1731, No. 60 (150 florins).

23. Tobias Praying. W. 213.—A small picture.

Sale.—Leyden, June 15, 1764, No. 17 (30 florins).

24. Tobias Healing his Father. W. 17.—The young Tobias is completing the operation. He wears an Oriental costume, while the other personages wear the Dutch costume of the time. His mother holds a candlestick in her left hand ; with her right she grasps the hand of old Tobias to give him courage. Beside her stands the angel. Two old people and children look on. In the left background are three figures beside the fire. The scene is illumined by two lamps. The mingled sympathy and curiosity of the spectators are well suggested. The angel's figure is unusually large, for Jan Steen. The laboured brushwork and the bewildering light and shade led Westrheene to suppose that this was an early work of Steen's.

Canvas, $28\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

Formerly in the Boymans Museum, Rotterdam, 1859 catalogue, No. 309.

The picture was destroyed by fire in 1864.

25. The Marriage of Tobias. W. 214a.—The commissary stands on the right at a table covered with a cloth. The mother reads aloud the marriage contract ; the father stands listening. At the back a young man brings oranges. In the centre is Tobias with his bride ; he looks sad and is comforted by an angel standing behind him. A servant pours out wine. From the ceiling hangs a chandelier. Through the window is a view of a landscape. The picture is carefully executed, and belongs to the artist's best period.

Canvas, $41\frac{1}{2}$ inches by $49\frac{1}{2}$ inches.

Sale.—The widow Westerhof (*née* Van der Schagen), Amsterdam, May 16, 1781 (1300 florins, Hoofman).

In the collection of Mme. Hoofman, Haarlem.

In the collection of Quarles van Ufford.

In the possession of the dealer Nieuwenhuys.

25a. The Marriage of Tobias.

Barent van Lin, The Hague, on April 18, 1676, delivered a picture of this subject to the notary Dispontijn in payment of a debt (A. Bredius).

25b. The Marriage of Tobias.—A very good picture.

Sale.—Amsterdam, March 6, 1708 (205 florins).

26. The Beheading of Holofernes.—The spectator looks into a tent, whose canvas walls are turned back on the left. Judith, in the right foreground, holds the severed head of Holofernes in her right hand. Her old servant stands near her, somewhat farther in, and holds out a sack. The corpse of the general lies on the bed. In the centre is a table with a candlestick, cups, and other things.

Signed in full; panel.

Sale.—Amsterdam, December 10, 1822.

27. The Birth of John the Baptist.—Very carefully executed.

Sale.—Willem Six, Amsterdam, May 12, 1734, No. 45 (345 florins).

27a. The Birth of John the Baptist. Sm. 26; W. 204.—A composition of thirteen figures. The brush-work is as broad as that of Metsu; the execution is in the manner of G. Dou.

Panel 26½ inches by 35 inches.

Mentioned by Immerzeel and Ch. Blanc.

Sale.—G. Braamkamp, Amsterdam, July 31, 1771, No. 215 (1210 florins, P. Fouquet).

28. JOHN THE BAPTIST PREACHING IN THE WILDERNESS. Sm. 102; W. 206.—On the left stands John, facing numerous hearers on the right. With them are a standard-bearer on a horse, a negro, and a richly clad woman with a plumed hat, who is seated, and has beside her a Turk in a blue turban, yellow dress, and red cloak. To the left are several figures in shadow. In the middle distance are high rocks. In the centre foreground are a woman nursing a babe, a man kneeling with folded hands, and a child dressed in green. The composition is not very spirited, and leaves one cold; but several of the figures are well rendered.

Signed in full in the right foreground; canvas, 42½ inches by 45 inches.

This picture is not identical with that of the Couwerwen sale (30), as Westrheene assumed.

Sales.—Roothaen, Amsterdam, March 29, 1826, No. 105 (730 florins, Van der Berg). (The landscape was ascribed to J. Wils.)

Comte F. de Robiano, Brussels, May 1, 1837, No. 614 (2300 francs).

(The landscape was ascribed to J. Hackaert.)

Govelo.

Emmerson, London, 1856 (£75:12s., Nieuwenhuys).

In the possession of the dealer Kleinberger, Paris, 1898; and of the dealer Goedhart, Amsterdam, 1901.

Now in the Hage collection at Nivaa, near Copenhagen.

29. **John the Baptist Preaching in the Wilderness.**—A large landscape with numerous figures, horses, and waggons.
69 inches by 91 inches.

Sale.—J. de Roore, The Hague, September 4, 1747, No. 124 (150 florins, Grahams).

30. **John the Baptist Preaching in the Wilderness.** W. 206.
—Full of figures; numerous persons are listening.

Panel, 30½ inches by 30½ inches.

Sales—Reyersburgen van Couwerwen of Middelburg, at Leyden, July 31, 1765, No. 49 (92 florins). (Hoet, ii. 537.)

Hendrik Verschuuring, The Hague, September 17, 1770, No. 164 (59 florins).

31. **A Nativity.**—Very good; a masterpiece.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717, No. 131 (100 florins).

31a. **The Nativity.**

Sale.—Amsterdam, September 17, 1727, No. 15 (135 florins).

32. **THE ADORATION OF THE SHEPHERDS.**—Nine figures. In the foreground of a stable a shepherd, seen in profile to the right, with folded hands kneels before the manger in which Jesus lies. To the right is the Virgin, wearing a red dress and a blue cloak; with her right hand she lifts the cloth in which the Child is wrapped. Behind the Virgin stands Joseph with a torch, pointing out the manger to a boy and two peasant women. One woman with a large hat carries a lantern. On the left is a shepherd leaning on a staff, with a dog; farther back are two other figures. Some implements and a basket lie on the ground. The picture is slight in execution, but very characteristic. The reddish flesh tones recall the work of G. Honthorst, to whom the picture was formerly ascribed.

Signed in full on the manger; canvas, 28½ inches by 37 inches.

Now in the Museum at Aix, Provence, 1901 catalogue, No. 362.

33. **THE ADORATION OF THE SHEPHERDS.**—In the centre sits the Virgin, with her face to the right, behind the chest in which the Child lies. She wears a red dress and a blue cloak. She holds one end of the white cloth in which Christ is wrapped. Behind her to the left is Joseph. In the foreground sits a peasant on the floor, taking an egg out of a basket; beside him is a jug. On the left is another peasant, who is leaning on a barrel and gazes upon the Child. From the right come a dozen shepherds and women, with a cow and a goat; two shepherds kneel, one plays on the bagpipes. In the right foreground is a young man with his back to the spectator; he carries a lantern, and has a dog with him. At the back, to the left, a girl and a boy sit by the fire.

Some of the shepherds are represented with much humour. The composition is influenced by Rembrandt.

Panel, 12 inches by 16 inches.

In the collection of Schmetz, Aix-la-Chapelle.

Now in the collection of A. Bredius, The Hague.

34. THE ADORATION OF THE SHEPHERDS.—In the right foreground sits the Virgin, in profile to the left; with her right hand she lifts the cloth from the sleeping Christ. A shepherd kneels in prayer before Him. On the left are a white ass with a saddle, skilfully rendered, and the head of an ox. Behind the ass is Joseph, to whom an old woman with a cunning face offers eggs. On the right, behind the Virgin, are a boy, an old woman, and a bagpiper (?). From a door at the back five or six other persons enter. In the centre foreground is a big jug, with its cover lying beside it.

Signed at the bottom on the right; canvas, 21 inches by $24\frac{1}{2}$ inches.

Sales.—Rotterdam, April 25, 1817, No. 82 (46 florins, Lamme).

Britten Flee, London, March 25, 1901, No. 40.

In the possession of the dealer Schwartz, Vienna, 1902.

Now in the collection of Leon Pininsky, Lemberg.

35. THE ADORATION OF THE SHEPHERDS.—In the right foreground is the Virgin with the Child; before her are the adoring shepherds; behind her is Joseph. Above, to the left, are troops of angels singing, who resemble the angel in Rembrandt's etching of 1634 ("The Angel appearing to the Shepherds," Bartsch, 44). In the right foreground the painter's two children play with a dog; to the left, behind the Virgin, are a woman selling eggs and other figures. It is a night-piece; light radiates from the angels upon the principal group.

Canvas on panel, $48\frac{1}{2}$ inches by 42 inches.

Now in the cathedral at Leitmeritz, Bohemia.

36. The Adoration of the Shepherds.—Numerous shepherds and women surround the Virgin and the Child lying in the manger.

Panel, $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Gruyter, Amsterdam, October 24, 1882, No. 108.

37. The Adoration of the Shepherds. Sm. Suppl. 55; W. 104. —The Virgin, seen in profile, and wearing a pale red dress and a blue cloak, removes the cloth from the manger in which the Child lies. Behind her are an old woman with a milk-pan and a girl who is lighting the fire. The picture shows traces of Italian influence.

Canvas, 24 inches by 27 inches.

Exhibited at the British Gallery, 1835.

Sales.—Jonas Witsen, Amsterdam, March 23, 1717 (100 florins).

Amsterdam, 1727 (135 florins).

In the collection of Dr. Franks, 1842 (Sm.).

38. The Adoration of the Shepherds.—Seven small figures. A weak picture.

Signed; panel, $6\frac{1}{2}$ inches by 8 inches.

Collection of the Duc d'Arenberg, Brussels, 1859.

Catalogue by W. Bürger, No. 59; since sold.

39. THE FLIGHT INTO EGYPT. — Apparently genuine. The face of Joseph and the dress of the Virgin are quite in the manner of Jan Steen, so far as a spectator can judge of a picture that is hung high

above a door. The angels are unsuccessful. The brownish landscape, which recalls the work of Eeckhout, was by I. Lievens, according to the Wittert sale catalogue. The whole picture shows Flemish influence.

Canvas, 75 inches by $54\frac{1}{2}$ inches.

Sale.—C. Wittert van Valkenburg, Rotterdam, April 11, 1731, No. 59 (160 florins).

(Probably) Brun, Paris, November 30, 1841, No. 27 (1350 francs); measuring $62\frac{1}{2}$ ($?74\frac{1}{2}$) inches by $56\frac{1}{2}$ inches.

In the Van Ruth collection, Antwerp.

Now in the Museum at Dunkirk, 1891 catalogue, No. 314, Coffyn bequest.

40. The Flight into Egypt. W. 208.

Sale.—Amsterdam, June 4, 1727, No. 43 (15 florins).

40a. The Flight into Egypt.—The Virgin sits in a landscape with the Child, who gives grass to a lamb. Beside Him is John. Joseph, leading an ass, salutes the Virgin. To the right Elizabeth brings vegetables, with Zachariah behind her. In the sky is a radiant company of angels.

Canvas, $25\frac{1}{2}$ inches by 22 inches.

Sale.—Mr. G. Groeninx van Zoelen, and others, Rotterdam, June 25, 1800, No. 10 (26 florins).

41. The Flight into Egypt (?).—In the foreground of a landscape sits a woman with a child at her breast; near her is a youth asleep. Beside her stands a servant saddling an ass. Among the trees are a peasant hut and other buildings; a woman draws water. The whole is rendered with spirit in a lively and vigorous manner.

Canvas, $21\frac{1}{2}$ inches by 18 inches.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 5 (16 florins 10, Wubbels).

42. The Massacre of the Innocents.—“A picture which, by its revolting coarseness, proves the artist’s complete incapacity to deal with such a theme” (Waagen, ii. 138).

Formerly in H. A. J. Munro’s collection, but not in the sale in London of June 1, 1878.

43. THE HOLY FAMILY. Sm. Suppl. 56; W. 207.—The Virgin, in a purplish-grey dress, sits in a room, holding the Child in her lap. The youthful John, who has a cross in his hand and a lamb at his side, is playing with the Child. In this part of the picture the figures are mostly undraped. Behind the children stands Elizabeth. On the left Joseph sits in a pensive attitude at a table and plots out a diagram with compasses. Through a doorway on the right is seen an adjacent room, in which several winged angels are busy. The picture has lost its freshness through overcleaning; it must have been very fine. Several accessories are well preserved, such as a dress, a stone pan, and other things.

Canvas, $32\frac{1}{2}$ inches by $36\frac{1}{2}$ inches.

In the possession of the dealer Yates, London, 1836.

Now in the collection of the widow Pauwels, née Allard, Brussels.

44. THE CHILD JESUS IN THE TEMPLE. Sm. 101; W. 145.—Numerous scribes are assembled in a great hall. The high priest is seated on a marble throne adorned with twisted pillars. Before it is a table with a handsome cloth; on either side of it sit two Pharisees, and one at the end with his back to the spectator. Jesus stands in the midst, expressing in His attitude the answer to His mother's question: "Sir, why hast thou thus dealt with us?" The Virgin, dressed in a blue cloak, takes her Son by the arm. Joseph, wearing a hat, stands on the other side of her. A large censer is placed in the foreground, with a book of the Law to the left.

"The painter evidently intended in this picture to imitate the richness of colour and effect of Rembrandt" (Sm.).

Signed at the bottom to the left with the monogram; canvas, 34 inches by 40½ inches.

Sales.—M. Stategaart, Alkmaar, July 27, 1802, No. 1 (160 florins, Gruyter). 1803 (4800 francs).

Marquis Maridon (Marialva, according to Sm.), 1823 (bought by Sm. privately for £120).

In the collection of J. Fisher (1833).

Sale.—H. Th. Höch (A. Ruprecht's successor), Munich, September 19, 1892, No. 198.

Now in a private collection at Basle.

45. THE MARRIAGE AT CANA.—On the left is the full-length figure of Christ, surrounded by four persons. A servant standing in front of Him pours wine out of a jug. Three metal pans are placed near. To the left of a marble-topped table sits a young woman, drinking from a goblet. At the back of the table a carpet hangs on the wall; before this are five persons. Two men on the right are conversing; the younger of them holds a shallow cup. In the right background are two figures, and a boy playing a flute at the foot of a staircase, which leads to a gallery in the centre of the picture. A maid-servant with a plate of cakes comes down the stairs. There are in all twenty-five or thirty figures. It is an excellent work, beautiful as a composition, delicate and harmonious in colour, and well preserved; it resembles in style the picture of a wedding in the Six collection (455).

Oak panel, 11 inches by 14½ inches.

Now in the collection of Rudolf Mosse, Berlin.

46. THE MARRIAGE AT CANA. Sm. 98 and Suppl. 51; W. 192.—In a large hall, which has a green curtain hanging from the ceiling, numerous persons sit at a table which stands on a dais. Among them is Christ, who gives an order to the servants. On the steps leading to the dais a man and a woman converse about the miracle; near them a young man praises the wine to an old woman. Among other groups in the foreground is a man who fills another man's glass. There are musicians in a gallery, beneath which is another table. In all there are about sixty figures. "Various incidents are introduced to give movement and effect to the piece, such as a child rolling along an empty cask, a mother caressing her infant, and a merry-andrew; these, together with numerous accessories,

tend to the perfecting of the composition. This was painted in the best period of the master, and is distinguished for the clearness and beauty of the colouring" (Sm.). Compare (601).

Canvas, $45\frac{1}{2}$ inches by $54\frac{1}{2}$ inches.

Sales.—A. Van Lennep, Amsterdam, July 24, 1792, No. 5 (875 florins, bought in).

Madame Van Leyden, Warmond, July 31, 1816. Paillet, Paris, 1814 (8870 francs).

Duchesse de Berry, the Elysée, Paris, April 4, 1837 (21,000 francs); or 14,175 francs, according to Sm.).

P. Perrier, Paris, 1843 (7840 florins).

Now in the collection of the Duc d'Arenberg, Brussels, 1859, catalogue by W. Bürger, No. 58.

47. **THE MARRIAGE AT CANA.** Sm. 100.—At the back of a vaulted hall, garlanded with flowers, the wedding guests are seated at table; above them in a gallery musicians are playing. In the middle distance to the left stands Jesus, performing the miracle with outstretched right hand. In the left foreground a woman reclines upon the staircase; she leans with her right arm upon a cask and lets a boy drink from her glass. On the right the corpulent butler offers a glass of the miraculous wine to a fiddler; a woman in a black cloak stands near him.

Signed in full in the right-hand bottom corner; oak panel, $23\frac{1}{2}$ inches by 19 inches.

Sale.—W. Fabricius, Haarlem, August 19, 1749, No. 13 (200 florins).

Now in the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1725.

48. **THE MARRIAGE AT CANA.** Sm. 100 and Suppl. 52; W. 85.—In a large vaulted hall with pillars, a company of twenty-nine persons is assembled at a table standing on a platform. Musicians are playing in a gallery supported on pillars. In the centre Christ is in the act of turning the water into wine. To the left on the steps is Jan Steen as the host; he is turning to go because the wine is finished, but a woman pushes him back and a guest holds him fast by the doublet. In the foreground are ten persons; four of them are tasting the wine. Among them is a lady in grey silk who raises a glass to her lips; a Turk in a yellow dress with a red turban looks at her incredulously. Behind them is a negro servant. A dwarf and other persons fill the scene. The execution is exceptionally delicate, with abundant detail. The colour is excellent, especially in the rendering of the draperies.

"The total incapacity of Jan Steen to render the necessary dignity of character and expression to his figures, so indispensable to an historical subject, is no less evident in this picture than in every other example of a similar kind; in all other respects the talents and genius of the artist are strikingly evinced" (Sm.).

Signed with the monogram; canvas, 25 inches by $32\frac{1}{2}$ inches.

Described by Waagen (iii. 207, and Suppl. 296) and Ch. Blanc.

Exhibited at Manchester 1857, No. 946; at the Royal Academy Winter Exhibition, 1882, No. 55; at the Burlington Fine Arts Club, 1900, No. 44.

Sales.—A. van Hoek, Amsterdam, April 7, 1806 (555 florins).

Bicker and Wijckersloot, Amsterdam, July 19, 1809, No. 51 (1150 florins, I. Spaan; said to be on panel).

De la Hante, London, 1814 (£120:15s., Woodburn).
1815, London (£136:10s., Baring).

Constantin, Paris, 1829 (4006 francs, Nieuwenhuys).

The dealer Nieuwenhuys, London, 1833 (£194:5s.).

Lord Northwick, Cheltenham, 1838 (£294, Clowes; but bought in, according to Sm.).

In the collection of J. Walter, Bearwood.

In the collection of the late Alfred Beit, London; 1904 catalogue, p. 58.

49. The Marriage at Cana.

32 inches by 25 inches.

Sale.—C. Perier, Paris, 1848 (£199:10s., Woodin).

50. **The Marriage at Cana.**—The moment is represented in which Christ appears in the background and changes the water into wine. The hall is richly adorned; in a gallery at the back supported on pillars are musicians playing. On the right are the bridal pair and their relatives under a canopy which is draped with a Turkish carpet and decorated with garlands of flowers. A cup-bearer standing before the bride offers her a glass of wine. The other guests are amazed. A maid-servant brings the grandmother a jug and an empty glass. A boy rolls away an empty cask. In the centre a richly dressed woman brings in a dish; she and a man seem to scoff at the credulity of the host, who recounts to them the miracle. To convince the man, another offers him a glass of wine. A rabbi and a woman have satisfied themselves that the water is wine.

Signed in full and dated 1676; canvas, 30½ inches by 43 inches.

Sale.—Prince Demidoff in San Donato, March 15, 1880, No. 1126.

In the Febvre and Charcot collections.

Sale.—Ch. Sedelmeyer, Paris, May 25-28, 1907, No. 176 (£1080).

50a. **The Marriage at Cana.**—With many figures, one of whom is the painter himself.

Signed; panel.

Last seen in the Baumgärtner collection, Leipzig (according to Parthey, 1863)

51. CHRIST IN THE HOUSE OF MARTHA AND MARY.

—A composition of about fourteen figures, who are mostly sitting at a table which stands in the centre. In the foreground are a large curtain and various objects of still-life, such as fish, vegetables, fruit, and kitchen utensils, all rendered with great care. On the right Martha stands at the hearth. On the left is a pump, with which a boy is playing. The work recalls the picture in the Arenberg collection, Brussels (46). It is a very good picture with many well-painted accessories.

Signed in full; canvas, 30 inches by 28 inches.

Described by Waagen (Supplement 452).

Sale.—G. Kamermans, Rotterdam, October 3, 1825, No. 4 (400 florins, Lamme).

Now in the collection of Sir J. M. Stirling, Pollok House, Glasgow.

52. The Prodigal Son. Sm. 163; W. 86.—In the garden of a mansion, a girl dressed in white satin with a blue cloak is seated at a table on the right. Beside her is the prodigal, for whom a boy, standing behind him, pours out wine. A well-dressed man plays a guitar; behind him at a table sits a man jesting with a girl. Two children are blowing bubbles. There are numerous other persons, among them a flute-player and a woman with a child. In the background are trees and a house. It is a very good picture.

Signed and dated above the door (Sm.); canvas, 26 inches by 34½ inches. Described by Waagen (iii. 207).

Sales.—Amsterdam, September 12, 1708, No. 39 (161 florins).

Emmerson, London, 1832 (£220:10s.).

In 1833 in the collection of Lord Northwick, Cheltenham, which was sold in 1838.

53. The Prodigal Son. Sm. 141 (?) and Suppl. 85; W. 29.—In front of a country inn, the prodigal sits at a table on which are the remains of a meal. He turns to an ugly old woman, apparently to give her money. Beside him are two girls, one of whom is jesting with a couple of musicians. At the door is a stout woman. Above the door hangs a garland; clothes, cards, and other things are strewn on the ground. In front lies a dog.

Signed in full; canvas, 22½ inches by 28½ inches.

Exhibited at Amsterdam, 1867, No. 184.

Formerly in the Van Loon collection, Amsterdam.

Now, presumably, in one of the Rothschild collections in Paris or London.

54. The Prodigal Son among Harlots. Sm. Suppl. 92; W. 76.—The prodigal has risen from his bed, in which is a young woman. He beckons to another woman, who stands on a balcony with three other persons. A man with a turban is prominent among the other figures who complete the scene.

"Painted in a free style" (Sm.).

In the collection of H. A. J. Munro in 1842; it was not in the sale in London in June 1, 1878.

55. THE RETURN OF THE PRODIGAL SON.—The prodigal son enters from the right. A dog leaps up at him. To the left is the head of a calf. In the doorway to the left a young woman dressed in red brings a blue dress for the returned prodigal. Near her are an old woman, whose head alone is visible, and a boy. A girl with a basket on her head and a boy blowing a horn are seen through the open window. To the right are other figures in an inner room. The light falls most strongly on the father, and on the head of the calf, which is somewhat out of tone. The landscape in twilight is very beautiful. In the colouring of the draperies a strong red predominates. The figures are very well characterised.

Signed in full in the left-hand bottom corner; canvas, 38 inches by 48 inches.

Formerly in the Finspong and Von Platen collections.

Now in the Wachtmeister collection, Kulla-Gunnerstorp, in the south of Sweden, 1886 catalogue by O. Granberg, No. 50.

56. THE RETURN OF THE PRODIGAL SON.—He is received by his father at the threshold.

Signed in the left-hand bottom corner; canvas, 41 inches by 33½ inches.

Sale.—Berlin, May 18, 1897, No. 103.

57. The Unjust Steward. W. 212.—With many figures. Good in composition and execution. [Probably identical with 61.]

58½ inches by 78 inches.

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747, No. 12 (136 florins).

58. THE PARABLE OF THE RICH MAN AND LAZARUS.—With the inscription "In Weelde ziet toe." It is spirited in colour, but, as a composition, is lacking in harmony; it does not count among the artist's best works.

Signed in full.

Now in the Hoogendijk collection, The Hague (exhibited at Rotterdam, 1899, No. 14).

59. The Parable of the Rich Man and Lazarus. Sm. 184; W. 103.—In a handsomely furnished room the rich man sits with numerous guests at a well-appointed table upon a dais. The ragged Lazarus crouches on the floor in the foreground. He looks imploringly at a woman who stands behind the balustrade, shaking the crumbs from the tablecloth upon him. An "excellent production" (Sm.).

Signed in full, and dated 1667; canvas on panel, 24½ inches by 33 inches.

Sales.—Thomas Schwencke, The Hague, October 6, 1767, No. 30 (28 florins 5).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 173.

Bicker and Wijckersloot, Amsterdam, July 19, 1809, No. 50 (405 florins, Reyers).

In the possession of the dealer Woodburn in 1833.

60. Christ Blessing Little Children.—Numerous figures in a landscape.

Signed in full; panel, 15 inches by 17 inches.

Sale.—J. B. van den Bergh, Amsterdam, July 15, 1833, No. 230.

61. The Steward paying the Men their Wages (The Workers in the Vineyard). W. 212.—A masterpiece of the artist's. [Probably identical with 57.]

54½ inches by 74½ inches.

Sales.—David Ietswaart, Amsterdam, April 22, 1749, No. 87 (44 florins).

Amsterdam, June 4, 1766, appendix, No. 10.

62. JESUS DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.—In a spacious hall with two entrances at the back and a pillared structure with two window-openings in the middle, stands

Christ upon a low flight of steps. He swings a lash. In front of Him is an overturned table; a woman is grasping at a chest and a money-bag which have fallen down; a money-changer lies prostrate on his back. To the left is a woman with a jug in her right hand and a sucking-pig under her left arm. In the left-hand corner two Jews, seated at a table, are hastily gathering up their money. A man stands on a ladder placed against the central pillar and takes down a birdcage. To the right men, women, and children are running away; a woman fills her basket with eggs; two children are trying to put back their doves into a cage. On the floor there is an open money-box. At the back, a sick man is carried past upon a wheelbarrow.

Signed in full; canvas, 30½ inches by 43 inches.

In the Old Masters Exhibition at the Palais Bourbon, Paris, 1874.

Sales.—Lord Harrington, London, 1781 (£46, Beauvais).

Duchesse de Berry, Elysée, Paris, April 4, 1837 (according to the Lemaitre catalogue, but not in the Berry sale catalogue).

Malfait of Lille, Paris, December 19, 1864, No. 43.

Lemaitre, Paris, March 5, 1870, No. 74.

G. Rothan, Paris, May 29, 1890.

63. The Last Supper. W. 210.—A masterpiece of the artist's. 26 inches by 25 inches.

Sale.—C. van Lill, Dordrecht, June 18, 1743, No. 10 (60 florins).

64. THE BETRAYAL OF CHRIST.—On the right, beside a hedge, stands Christ, on a somewhat higher level than the rest of the picture. Judas stands before Him, grasping His robe and speaking to Him. Both figures are illumined by a lantern, held by a mailed warrior standing above them at the back. In the left foreground are numerous armed men and half-naked men with staves, seen in the harsh light given by torches. The light falls also upon trees at the back, through which the rising moon is visible. In the foreground a fourth source of light, the lantern carried by a man who gropes his way forward, illumines the figures of Peter and the half-naked, cowering Malchus, whose ear Peter has cut off. Near them is a barking dog.

It recalls the well-known, youthful work, "The Betrayal of Christ," by A. van Dijck, in the Prado, and, though probably by Jan Steen, was painted under the influence of that picture.

Canvas, 61 inches by 49½ inches.

In the possession of the dealer Otto Mayer, Barcelona, 1902.

Now in the collection of J. V. Novak, Prague.

65. CHRIST AT EMMAUS.—The two disciples sit in prayer at a table with a white cloth, in an arbour supported on two pillars and overgrown with foliage. Behind them is a woman, bringing bread; in the left foreground a youth in a red dress pours out wine. Farther to the back Christ is vanishing.

Signed in full in the left-hand bottom corner; canvas, 52 inches by 40 inches.

Sales.—Macalester Loup, etc., The Hague, August 20, 1806, No. 4 (185 florins).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 99 (bought in for 300 florins).

J. Hulswit, Amsterdam, October 28, 1882 (481 florins, Brondgeest for Clancarty).

Clancarty, London, March 17, 1892, No. 83 (£38:17s., M. Colnaghi).

In the possession of the dealer M. Colnaghi, London.

In the collection of G. de Clercq, Amsterdam; exhibited at Utrecht, 1894, No. 431.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2250.

65a. Christ at Emmaus.—Christ vanishes before the astonished disciples.

In the possession of Jacob Le Bœuf, Leyden, according to Campo Weyerman (1729). [Comp. W., p. 146.]

65b. The Disciples at Emmaus.

Canvas.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 15.

66. Ananias and Sapphira. W. 33.—In the centre beside a pillar stands Peter with upraised right hand; behind him are five men and a woman. In the foreground three men are carrying away the guilty Ananias; two grasp him under the arms, the third by the feet. In the background men, women, and children look on in horror.

Dated 1651, according to the Roos sale catalogue; panel, 18 inches by 14½ inches.

Described by Descamps.

Exhibited at the Palais Bourbon, 1874 (as a Ter Borch).

Sales.—Halfwassenaar, The Hague, March 31, 1770 (Hoet, ii. 466).

Amsterdam, August 6, 1810, No. 94 (165 florins, Spaan).

H. Crosse, Amsterdam, September 18, 1811, No. 1701 (170 florins, Van der Werf).

J. Hulswit, Amsterdam, October 28, 1822, No. 112 (151 florins, Abels).

In the collection of D. J. van Eewijck van der Bildt, Haarlem.

Sale.—Roos, Amsterdam, October 31, 1871, No. 285 (1500 florins, Engelberts).

67. THE SEVEN ACTS OF MERCY.—To the left, amidst ruins, are poor and sick people, who are tended by monks. In the right background is the entrance to a village. The figures are small. The picture belongs to the early period.

18 inches by 23 inches.

Sold before 1899 as a picture by Droochsloot.

Sales.—Brunswig, Cologne, 1899 (as a picture of the school of Jan Steen).

Van der Meulen, Amsterdam, April 3, 1900, No. 83.

68. The Concert of St. Cecilia. W. 219.—With numerous figures, very carefully executed.

42½ inches by 33 inches.

Sales.—Amsterdam, May 18, 1756, No. 3 (40 florins).

Widow of Philip Van Dijk, The Hague, November 26, 1763, No. 6 (70 florins).

69. ST. MICHAEL AND THE SLAIN DRAGON.—St. Michael, who has wings and wears a short green doublet, stands on the left, fastening a chain to the body of the slain dragon, which is wound about his left thigh. The saint has his left foot upon a low altar, on which a fire is burning. A staff rests against the altar; above it stands a lamp, and in front of it is a knapsack. A fragment.

Signed in full on the altar, in the right centre; panel, 26 inches by 21½ inches.

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of A. Bredius, The Hague.

69a. Laughing Bacchus, holding up a Bunch of Grapes.

Canvas.

Sale.—Amsterdam, August 15, 1825, No. 243 (12 florins 5).

69b. THE GROTTO OF NEPTUNE.—A vague mythological scene. Four men are seated at a stone table in a grotto. In the centre is a half-nude deity who, from the seaweed in his hair, is probably Neptune. He has a long white beard and appears to be in a merry mood. A girl standing behind him holds a jug high in the air and pours out wine into his cup. To the right of Neptune sits a man in brownish red clothes with a cap of the same colour; he is looking to the left. A man sitting in front of the table turns his head also to the left. This man has a yellow-green costume with white sleeves; his knees are bare; a laurel wreath is on his head; over his chair hangs a pale blue cloak. To his left sits the fourth man, in a fiery red dress with white turban. Upon the white tablecloth is a dish with a red crab. To the left is the entrance of the grotto, showing a grey sky and the sea. Near the entrance are a bow and quiver, probably belonging to the man with a laurel wreath. Under the table on the right is a large mastiff. On the ground in front is a horn of plenty, from which fruit, pears, grapes, a gourd and other things emerge. In the right background are five nymphs. Two are near a fireplace; one stirs the fire and the other pours water from a jug into a bowl which stands on the fire. Two others appear to greet with admiring looks a third nymph who brings a plate of fruit. Behind the table is a large round stone pillar upon which are placed vessels; among them a fishing net and a hook are noticeable.

Signed in full on the edge of the table; panel, 14½ inches by 18½ inches.

Probably identical with "The feast of the gods" (520).

Formerly in the possession of the dealers Fred. Muller and Company, Amsterdam.

Now in the collection of Max Rosefeld, Stuttgart.

69c. Cupid Reposing.

Canvas.

Sale.—Amsterdam, August 15, 1825, No. 244 (12 florins).**70. Ascanius and Lucilla.** W. 218.

Panel, 13½ inches by 9½ inches.

Sales.—W. Fabricius, Haarlem, August 19, 1749, No. 26 (19 florins).

J. van Zaanen, The Hague, November 16, 1767, No. 17 (with a pendant of "Bathsheba" [14], 80 florins).

71. Vertumnus and Pomona.—Half-lengths, powerfully rendered ; according to the catalogue, one of the artist's best works.

Canvas, 31 inches by 25 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 120 (bought in for 65 florins).**72. Ceres seeking for Proserpine.**—Ceres drinks with avidity the wine mingled with honey that an old woman of Eleusis offers her. To the left a boy mocks her and is by way of punishment transformed into a lizard. Ceres's torch diffuses soft light over the scene. It is one of the artist's best works.

Canvas, 27 inches by 22½ inches (about).

Sales.—Chevalier Donner, Seigneur de Béez, Antwerp, May 27, 1777, No. 115 (26 florins).

F. A. E. Bruyninx, Antwerp, August 1, 1791, No. 81 (40 francs).

73. ERYSICHTHON SELLING HIS DAUGHTER (Ovid ?). W. 409.—In a landscape is a man with a green wreath about his brows. Before him kneels a woman with a man who gives money to the hermit. The accessories include three large loaves, a Bible on the right, a large jug, and a basket containing apples and herrings.

Canvas, 25½ inches by 24 inches.

Sales.—Coenraad Baron Droste, The Hague, July 21, 1734, No. 39 (64 florins 10).

Van Zwieten, The Hague, April 12, 1741, No. 207 (60 florins).

In the possession of the dealer Fischhof, Paris.

Now in the Hoogendijk collection at the Hague, No. 237.

74. The Sacrifice of Iphigenia. Sm. Suppl. 57 ; W. 105.—The composition represents the moment when the princess is about to be immolated, in obedience to the vow of the king her father. She is clothed in white and kneels at the altar. The executioner stands near. One of her maids, in a yellow silk robe, kneels before the altar, lamenting. Several spectators stand around her ; among them is a youth weeping bitterly. The king sits at the side, leaning on his staff in a melancholy attitude and treating with indifference the proffered consolations of a priest. The statue of the goddess Diana, erected between two pillars, is at the extremity of the group.

Dated 1671 ; canvas, 48 inches by 63 inches (about 48 × 60, Sm.).

Described by Reynolds.

Exhibited at the British Gallery, 1835.

In the collection of Lady Cremorne, 1842 (Sm.).

Probably identical with the picture described by Waagen (ii. 250) in the Rawdon collection.

75. The Story of Mithras (Ovid?).

Described by Houbraken (ii. 245-6), who blames the painter for the anachronism that he commits in introducing a pickled herring among the accessories.

See Hofstede de Groot, "Quellenstudien," i. p. 168.

76. THE RAPE OF THE SABINE WOMEN. Sm. 197; W. 32.—A wooded landscape with great trees here and there. Beneath a tree on the left a youth, with his back to the spectator, seizes a struggling girl who has fallen on her knees. At the back to the left another couple are prostrate on the ground. Beyond them again, a girl is climbing a tree; her pursuer seizes her by the feet. In the right foreground scattered groups of men carry off Sabine women; in the centre a weeping girl kneels on the ground.

Signed in full; canvas, $27\frac{1}{2}$ inches by $36\frac{1}{2}$ inches.

Exhibited at Amsterdam, 1867, No. 186.

Sales.—H. A. Bauer, Amsterdam, September 11, 1820, No. 122 (495 florins, Gruyter).

W. Gruyter, Amsterdam, October 24, 1882, No. 107.

F. H. Wente, Paris, February 22, 1893.

Schönlank, Cologne, April 28, 1896, No. 172 (1410 marks, Schwartz).

In the possession of the dealer F. Kleinberger, Paris.

In the collection of W. Dahl, Düsseldorf.

In the Preyer collection, Vienna, 1901 (according to A. Bredius); the collection was purchased by Senator Clark, New York, several years ago.

77. THE SATYR AND THE PEASANT "WHO BLOWS HOT AND COLD." Sm. Suppl. 44; W. 360.—The peasant, wearing a slouch hat, sits facing the spectator at a table upon which are a yellow dish and a loaf. He is blowing upon his soup. The satyr on the left has risen and is about to go away. He leans with his right hand upon a guarded staff and raises his left hand in a warning gesture, to the effect that "he would not keep company with a man who blew hot and cold with the same breath." In the right foreground the peasant's wife, dressed in bluish grey, looks at the satyr in astonishment; she is about to ladle soup into a bowl from a pot that stands on the floor. Behind her is a smiling old woman with a wooden bowl in her hand; to the right are two children, one of whom holds a small bowl. A girl with a basket of fruit enters through the open door of the house.

It is a well-preserved and carefully executed picture; the colouring is very delicate, especially in the bluish-grey tones, with which the yellow of the dish and the yellowish hue of the satyr's flesh and of his cloak are made to harmonise.

Canvas, 44 inches by 33 inches.

Imported into England by Chaplin.

Sale.—Stuart, London (71 guineas) (before 1842).

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of A. Bredius, The Hague.

78. THE SATYR AND THE PEASANT.—The satyr enters from the right; two adults and three children sit at table; to the left is an old woman by the fireside.

The attribution is somewhat doubtful.

Canvas, 17 inches by 20½ inches.

Now in the Hoogendijk collection, The Hague, No. 235.

79. THE SATYR AND THE PEASANT. Sm. 71; W. 359.—In a cottage, beside the open door, the satyr stands leaning on his staff and addressing the peasant who sits at table, blowing upon his soup. Near the peasant sits an old woman; behind her stands a girl with a broad straw hat. From the left comes a girl with a dish of eggs. A child, with a spoon in his left hand, looks up at her. Beside the hearth in the background sits a man eating from a small bowl.

"This may be numbered among the master's best works" (Sm.).

Signed in full; canvas, 20 inches by 18 inches.

Described by Füssli.

Shown at the Royal Academy Winter Exhibition, London, 1885, No. 124.

Sales.—Helslueter (Van Eyl Sluyter?), Paris, January 21, 1802 (2612 francs).

De Séreville, Paris, January 21, 1812 (2551 francs).

Duc d'Alberg, London, 1817 (£126).

Chevalier Férol Bonnemaïson, Paris, April 17, 1827 (3700 francs).

Comte F. de Robiano, Brussels, May 1, 1837, No. 621 [described as a panel and damaged; possibly another example?].

(Probably) W. W. Hope, London, 1849 (£78:15s.).

Blanière, London, 1863 (£59:17s.).

In the collection of Colonel W. A. Hankey, Beaulieu, Hastings.

In the possession of the dealer Ch. Sedelmeyer, Paris ("Catalogue of 100 Paintings," 1899, No. 50).

80. THE SATYR AND THE PEASANT. Sm. 72; W. 360.—The peasant, wearing a high fur cap, sits at table, blowing upon the soup which he ladles out of a pot. On the table are a dish and large slices of cheese. The satyr, on the right, leans on his staff and raises his right hand in a gesture of astonishment; he is about to depart by the open door, through which a figure is visible. A man standing on the left behind the peasant looks at him with a smile; the wife, who sits on a low stool in the foreground, seems to be speaking to him. She is giving her children soup from a pot standing on the floor; a youth, wearing a tall battered hat, with his back to the spectator, holds down his little bowl. To the right a merry little child, sitting in a baby's chair, is being fed by her young sister. To the left, beside the hearth, is a woman with a bundle of wood in her arms. In the right foreground is a basket of cabbages, onions, and turnips. In the left foreground is a big jug.

"This picture was painted about the middle time of the artist, and

possesses great breadth and force of colouring, with truth of character and natural expression" (Sm.).

Signed in full on the infant's chair; canvas, 41½ inches by 46½ inches.

Sales.—Burggraaf, 1811 (681 francs, Le Brun).

Paris, 1830 (2500 francs, John Smith, who possessed it in 1833).

Arthur Kay, London, May 11, 1901, No. 113.

In the possession of the dealer Ch. Sedelmeyer, Paris.

80a. The Satyr and the Peasant.—The peasant family are seated round the table.

Panel.

Sale.—(Appendix) Amsterdam, March 24, 1828, No. 183 (10 florins, Essa).

80aa. The Satyr and the Peasant at Table.

Canvas, 38 inches by 44 inches.

Sale.—B. de Harde Swart and others, Amsterdam, November 16, 1847 (500 florins, Engelberts).

80b. The Satyr and the Peasant.

Sale.—C. Martin, London, 1876 (£131, Colnaghi).

81. The Satyr and the Peasant.

18 inches by 24 inches.

Sale.—S. Fenton, London, 1880 (£78:15s., Colnaghi).

82. Diogenes. Sm. 12; W. 217.—He goes with a lantern in daylight round the market-place at Athens seeking a man; the boys mock at him. There are numerous figures. Among them is a quack who gives performances on his stage; below him is a drunken woman on a barrow, with women and children near her. It is a very spirited and amusing composition.

Canvas, 42½ inches by 37½ inches.

Sales.—C. van Wolfen, Leyden, August 31, 1745, No. 3 (80 florins, Wierman).

J. P. Wierman, Amsterdam, August 18, 1762, No. 44 (124 florins).

83. THE CONTINENCE OF SCIPIO. Sm. 103; W. 215.—Scipio, clad in armour with a claret-coloured mantle and a laurel wreath on his brows, stands on the left upon a Persian carpet, in front of his throne, which is decorated with vermilion and shaded by a large purple curtain hung between pillars. With outstretched left hand he is making a speech. His followers surround him. Before him stands the bride whom he has given back to the bridegroom. She wears a white robe, a black scarf, and a black veil. Her right hand clasps the right hand of her lover, who kneels and looks up gratefully at Scipio. Behind her is a knight in armour with a yellow banner. On the right kneel the grateful parents. The scene is filled with numerous followers. In the centre of the middle distance is a round temple. On the right is a tall tree in front of a

building like a temple. Gold and silver vessels lie in the foreground. [Contrast 457, *note*.]

Signed in full in the bottom left-hand corner; canvas, $36\frac{1}{2}$ inches by 60 inches.

Sales.—J. C. Pruyssenaar, Amsterdam, February 27, 1804, No. 98 (285 florins, said to be on panel).

B. Ocke, Leyden, April 12, 1817, No. 127 (200 florins, Van den Berg; one of Scipio's attendants is said to have the features of Frans Mieris the Elder).

In the collection of F. Zschille, Dresden.

Now in the Weber Gallery, Hamburg, 1892 catalogue, No. 245; purchased in 1878 from the dealer Triepel of Grünberg.

84. The Roman Envoys inviting Cincinnatus to take command of the Army. Sm. Suppl. 100; W. 216.—This is a composition of eighteen figures. The noble Roman and his wife, with a child in her arms, are seated at a table in a humble room. Cincinnatus appears to have been eating when the envoys entered. One of them bows before him and offers him a gold vase, pointing at the same time to another envoy who bears a bowl of jewels and money. The eldest daughter is on her knees baking cakes; behind her is a half-clad boy eating a turnip; two other children are beside the mother.

Panel, 26 inches by 31 inches.

Sales.—Amsterdam, April 29, 1817, No. 96 (180 florins, described as "Marcus Curius").

Anonymous, Foster and Sons' rooms, London, 1833 (28 guineas; said to measure $23\frac{1}{2}$ inches by $32\frac{1}{2}$ inches).

In the collection of Matthew Anderson, Jesmond Cottage, near Manchester (in Waagen's time, Supplement, p. 483).

85. ANTONY AND CLEOPATRA. Sm. Suppl. 106; W. 182.—Antony and Cleopatra are seated at table with several guests. The queen has a pearl in one hand, and with the other holds a cup which a kneeling servant fills for her. This servant has a silver tray in one hand and a wine-jug in the other. Antony seems to be objecting to the destruction of the jewel. Several soldiers and spectators stand near. To the left is a fish. A silver dish of fruit is on the floor. "Painted in a free and spirited manner" (Sm.).

Canvas, $32\frac{1}{2}$ inches by 44 inches.

Sales.—J. Witsen, Amsterdam, August 16, 1790, No. 60.

(Probably) Josiah Taylor, London, 1828 (61 guineas, bought in).

Klerk de Reus, The Hague (26 florins, Yver).

Now in the Rothschild collection, Frankfort-on-the-Main.

86. ANTONY AND CLEOPATRA. Sm. 54; W. 109.—To the left is a richly furnished table; to the right of this table Cleopatra is seated in a chair, facing the spectators, with her left foot on a glass ball. She empties a wine-glass which contained a pearl, and has another pearl in her left hand. Antony, who wears a turban and sits to the left behind the table, is astonished at her prodigality. To the left behind him is an

old warrior ; to the right are two young servants ; in the foreground is a jug in a pail ; under the table a dog lies asleep. In the centre of the background is a column, half-veiled by a large curtain ; a landscape is seen beyond. It is very sketchy in style.

Signed in full in the centre of the foreground and dated 1667 ; panel, 17 inches by 14½ inches.

Sales.—(Probably) Amsterdam, May 16, 1696, No. 83 (71 florins).

Amsterdam, September 17, 1727, No. 21 (50 florins).

Anthony Sijdervelt, Amsterdam, April 23, 1766, No. 35 (100 florins).

Sir Joshua Reynolds, London, March 11, 1795 (14 guineas).

Marchioness of Thomond, London, 1821 (70 guineas).

In the collection of Harry Philipps.

[But the Göttingen picture is mentioned by Fiorillo, "Geschichte der zeichnenden Künste" (Göttingen, 1798-1820), as then being in a small collection in Hanover, so that the last three entries may not refer to the picture, which is]

Now in the University Gallery, Göttingen.

86a. Antony and Cleopatra.

Sale.—Hickman, London, 1856 (£107: 2s., Nieuwenhuys).

86b. Antony and Cleopatra.

Sale.—Lord Ribblesdale, London, 1867 (£126, bought in).

87. **The Story of Arent Pieter Ghijsen.** W. 481.—Artistic in execution.

38 inches by 29½ inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744, No. 76 (165 florins).

88. **THE MERRY PARTY** ("Soo de ouden songen, soo pijpen de jongen"). Sm. 162 and Suppl. 79 ; W. 21.—A merry party are assembled round a table, upon which is a ham. On the left an old man, seated in an arm-chair, is singing ; he has a fiddle in his left hand and a wine-glass in his right. Beside him are an old woman and a young woman, who are singing from the same music-book. A man with a flute, on a bench to the right, and a bagpiper accompany their song. In the right background are two children with pipes. A youth with a pipe in his mouth and a trumpet in his right hand looks in at an open window to the left. In the foreground a girl is allowing a child to drink out of a tankard. On the floor are a jug, a pan, a dish, and a dog. To the right above the hearth is the placard bearing the proverb, "Soo de ouden songen, soo pijpen de jongen" ("The old folk sing, the young folk pipe").

It is one of the best of Jan Steen's pictures in the Rijksmuseum ; it is beautiful in colour, finely executed in detail, and full of humour.

Signed in full on the right and dated 1668 ; canvas, 44 inches by 56½ inches.

A copy was in the possession of Ch. Sedelmeyer, "Catalogue of 100

Paintings," 1899, No. 52 (formerly in the collection of Benjamin Ansley, Roundhay, Leeds); this (31 inches by 39 inches) was No. 177 in the sale, May 1907 (£364).

Sales.—Amsterdam, 1712 (101 florins).

J. H. van Heemskerck, The Hague, March 29, 1770 (555 florins).

Amsterdam, December 5, 1796, No. 103 (365 florins, van Santen).

In the possession of the dealer O'Neil, 1828 (price, 300 guineas).

In the collection of Charles Brind, 1833.

In the Van der Hoop collection, Amsterdam, 1842.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2238 (formerly No. 1376).

89. THE MERRY PARTY ("Soo de ouden songen, soo pijpen de jongen"). Sm. Suppl. 38; W. 36.—An old couple celebrate their golden wedding. They sit at table with their daughter, who dances a child on her knees; the old woman is singing, while the son-in-law accompanies her on the bagpipes. The old man, who appears delighted with the song, holds up a goblet of wine in his right hand. On the left a boy lets his young sister drink out of a pewter tankard; she holds the spout in her right hand, and has a flute in her left. Upon a cupboard at the back are two pewter plates. Above, to the left, is a window. From the ceiling hangs olive-green drapery, which is wound from left to right round a pillar. Upon the pillar is the proverb.

Signed in full on the pillar; panel, 14 inches by 11½ inches.

In the collection of Baron Nagell van Ampsen, The Hague, 1842.

Sales.—Nagell van Ampsen, The Hague, September 5, 1851, No. 46 (700 florins, Van de Wijnpersse).

D. van de Wijnpersse, The Hague, March 1, 1871, No. 15 (1410 francs, Van Gogh, Brussels).

John W. Wilson of Brussels (1873 catalogue, p. 119), Paris, 1881.

90. THE MERRY PARTY ("Soo de ouden songen, soo pijpen de jongen"). Sm. 116; W. 9.—Eleven persons are assembled in the house of the artist, who sits behind the table in the middle distance, facing the spectator; he has a pipe in his mouth. To the right is his wife, in a blue jacket trimmed with white fur; she is filling a pipe. Another woman sits on the right of the artist. All three look smilingly at the young son of Jan Steen, who with a solemn face is playing the flute. By the hearth to the left, the grandfather is singing from a music-book. A bagpiper, standing behind Jan Steen, accompanies him. The grandmother, in the left foreground, dances a child on her knee. In the foreground are a dog with a brown and white coat, an earthenware dish, a cooking-pan, and a mortar. On the right a little girl seizes a cat by the ear. Beside the window in the background a young woman offers a young man a glass of wine. On the chimney-piece is a sheet of paper, bearing the proverb.

It is a good work of the artist's, although the composition is somewhat crowded.

Signed in full on the mortar, and apparently dated "165—"; canvas, 34 inches by 37 inches.

In the collection of the Stadtholder William V. (Terw. p. 711).

Now in the Royal Picture Gallery at The Hague, 1895 catalogue, No. 169.

91. **THE HURDY-GURDY PLAYER** ("Soo de ouden songen, soo pijpen de jongen"). Sm. 51; W. 71.—Sixteen persons are taking their ease in a room. At a table with a white cloth in the centre sits a man in an arm-chair, raising his glass and singing with the others, and a thin woman with a fat child in her lap. Behind the man are an old woman, who sings from a sheet of music, and a young girl. Behind them a boy plays the fiddle; a man grinds an organ, and another boy plays the bagpipes. In the foreground are two children—a boy playing with a keyed pipe, and a girl playing with a pewter pot. Near them is a spaniel. Different objects lie on the floor. From the ceiling hangs a chandelier, having the first words of the proverb, "Soo dovde."

Signed in full on the bottom of a cask; panel, 16½ inches by 22½ inches.

Described by Descamps and Waagen (supplement, p. 144).

Exhibited at Manchester, 1857, No. 1053; at Burlington House, London, 1890, No. 60; at the Guildhall, London, 1892.

Sales.—(Probably) Swalmins, Rotterdam, May 15, 1747 (100 florins).

(Probably) A. Leers, Amsterdam, May 19, 1767 (120 florins).

Chevalier Traucottay, 1816 (4900 francs).

In the collection of Chevalier Erard, bought privately by Smith (£200).

In the possession of Smith, 1828 (235 guineas).

In the collection of Baron Verstolk van Soelen, The Hague, 1833.

Sale.—Héris of Brussels, Paris, March 25, 1841 (3800 florins). Purchased by Lord Overstone, 1846.

Now in the collection of Lady Wantage, London, 1902 catalogue, No. 220.

92. **THE MERRY PARTY** ("Soo de ouden songen, soo pijpen de jongen"). Sm. 104; W. 149.—In an interior, a family are seated at a well-appointed table. On the left a smiling woman holds out her glass to a servant, who raises his jug high in the air to pour out wine for her. On the right an old woman sings from a sheet of music, on which she follows the words with her finger. Another woman with a child at her breast sits at the table; a boy standing beside her has put his lips to the spout of a jug that stands on the table. By the hearth stands a bagpiper. In the left foreground a boy takes a bottle from an ice-pail. Near the door at the back are a maid-servant and a little girl. A landscape hangs on the wall; over the chimney-piece is a picture of a cavalry fight. The strong red in the dress of the woman sitting on the right contrasts curiously with the red in the table-cloth. The scene is brightly illumined from the left side.

Signed in full; canvas, 34½ inches by 28½ inches.

Described by Ch. Blanc.

"This very excellent production is engraved by Basan" (Sm.).

Sale.—M . . ., Paris, 1816 (8000 francs).

Now in the museum at Montpellier, 1890 catalogue, No. 762, Valedau bequest.

93. **THE MERRY PARTY** ("Soo de ouden songen, soo pijpen de jongen").—In an open vestibule a company of persons are seated at a well-appointed table. Near it a flute-player reclines comfort-

ably on a bench, and, with a bagpiper who stands at the back, accompanies the guests who are singing. A dog barks, a boy blows into a coffee-pot, and an infant screams in its mother's lap.

Signed in full; canvas, $24\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Formerly in the Van Falke collection.

Now in the Oldenburg Museum, 1890 catalogue, No. 235; W. Martin regards it as a copy.

94. THE MERRY PARTY ("Soo de ouden songen, soo pijpen de jongen").—In the middle of a room is a table, laden with a dish of fruit and other articles of food and drink. Behind the table sits a smiling man, who stretches out his right hand to his wife; she sits beside him and drinks out of a glass. With her left hand she points to a girl who is taking down an earthenware pot from the wall. To the right is an old woman, holding a music-book in her left hand and grasping with her right a boy who is on his knees. In the foreground a youth is filling a glass for a young girl who stands beside him. At the open window in the left middle distance sits an old man with his back to the spectator; he holds a glass. A musician plays on the bagpipes. From the ceiling hangs an open cage, at the door of which is a parrot. In the right-hand bottom corner are a jug, a pan of charcoal, a bench with a pipe upon it, and a paper inscribed "Zoo de ouden zongen, zo pijpen de jongen."

According to the catalogue, the picture probably represents the artist with his family.

Canvas, 31 inches by $24\frac{1}{2}$ inches.

Formerly in the Van Suchtelen collection.

Now in the Koucheleff-Besborodko collection in the Imperial Academy of Fine Arts, St. Petersburg, 1886 catalogue, No. 70.

95. THE MERRY PARTY ("Soo de ouden songen, soo pijpen de jongen").—At a table in the centre sits the mistress of the house, holding a little toy in her right hand. In the foreground to the right is the father (Steen himself), with his youngest child on his knee. To the left a young man playing a flute sits at the table, which is covered with a coloured cloth. On the extreme left is a girl holding in her right hand a sheet of paper, on which is inscribed the proverb, "Soo de ouden songen," etc. In the foreground to the left there is a violoncello; on the right there is a dog. Behind the table stands a maid-servant with a "rommelpot." To the right of her are two musicians. A lad is surreptitiously drinking from a pewter pot, which stands on a cask. To the left a pillared hall leads into the open air. On the stone floor lie playing-cards and a keyed pipe. This composition of ten figures is a late work, to judge from the style of the painting and from the age at which Steen represents himself. It is somewhat slighter in technique than his small pictures, but is undoubtedly a genuine and very good example.

Signed in full on the pedestal of a pillar in the middle distance; canvas, 44 inches by $52\frac{1}{2}$ inches.

[Compare the description of 99, which is identical with this.]

An old copy of a similar subject was in the Depret collection, Paris, measuring 24 inches by 27½ inches.

Sales.—Ew. van Dishoek, The Hague, June 9, 1745, No. 19 (200 florins).

W. Lormier, The Hague (Hoet, ii. 439), July 4, 1763, No. 247 (630 florins).

Nieuhoff, Amsterdam, April 14, 1777, No. 189 (184 florins, Van der Schley)—measuring 42 inches by 56 inches. [See 99.]

Formerly in the Grünauer collection.

Now in the collection of the Baroness Aug. Stummer von Tarnok, Vienna, 1895 catalogue, No. 173.

95a. The Merry Party ("Soo de ouden songen, soo pijpen de jongen").—"An important picture."

Sale.—Amsterdam, May 25, 1712 (Hoet, i. 143), No. 4 (101 florins).

95b. The Merry Party ("Soo de ouden songen, soo pijpen de jongen").—A very fine work, superbly painted.

Sale.—Quiryn van Bicsum, Amsterdam, October 18, 1719 (Hoet, i. 234), No. 145 (125 florins).

96. The Merry Party ("Soo de ouden songen, soo pijpen de jongen").—In a peasant dwelling numerous persons are eating and drinking, singing and playing. The composition is full of spirit and the execution is exceptionally vigorous.

42 inches by 37½ inches.

Sales.—C. van Wolfen, Leyden, August 31, 1745, No. 2 (148 florins, Wierman).

J. P. Wierman, Amsterdam, August 18, 1762, No. 43 (150 florins).

Amsterdam, September 17, 1766, No. 58 (160 florins).

97. A Peasant Family, called "Soo de ouden songen, soo pijpen de jongen"). W. 328.—The man and the woman are singing. 27 inches by 21 inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767, No. 56 (9 florins 10).

98. The Merry Party ("Soo de alten songen, soo pijpen de jongen") in a landscape.—In the middle sits an old man singing. Near him is an old woman; behind her to the left a girl is making a dog dance, and a boy holds a cat. A woman has a child in her lap; near her are a man and a woman playing on the bagpipes. In the middle distance is a peasant dwelling with a great tree; two boys are playing a flute, among a group of rustic men and women who are eating and drinking. In the background is a church, standing amidst big trees. The whole scene is painted with much ease and vigour.

Canvas, 41 inches by 36 inches.

Sale.—Amsterdam, March 6, 1769, No. 13.

99. The Merry Party ("Soo de ouden songen, soo pijpen de jongen").—The company are seated under an arbour overgrown with vines, in front of the door of a mansion. On the table, which is covered with a handsome coloured cloth, are glasses and goblets. In the right

foreground is a spotted dog, in front of a cask. Beside the cask stands a red-haired youth, drinking out of a pewter pot. Behind him is another lad, who plays the flute. Near him in the arched doorway of the house is a bagpipes. At the table sits a youth with yellow stockings and white shoes; he plays a flute. A pretty young woman, who lays her hand on the youth's knee, seems to be playing with a child, who sits on an old man's knees. The old man holds a goblet, with a piece of lemon-peel on the edge of it; the child drinks out of a pewter pot. To the left is a stone bench, against which is placed a large bass viol. On the ground lie some playing-cards and tobacco-pipes. There is a view of the garden between the pillars that support the arbour. It is in every way a remarkable work.

Canvas, 42 inches by 56 inches.

Sale.—Nieuhoff, Amsterdam, April 14, 1777, No. 189 (184 florins, Van der Schley).

This is identical with 95.

99a. The Merry Party ("Soo de ouden songen, soo pijpen de jongen").

Signed.

In the possession of von Pencke, Berlin, in the time of Parthey (1863).

100. AFTER THE CAROUSE. Sm. 95 and Suppl. 30; W. 20.—A woman, dressed in a black silk bodice and brown silk skirt, reclines lazily on a bench. She holds a pipe in her right hand, and leans with her left arm upon the knee of a drunken man; he has a glass in his right hand and with his left grasps the jug, which stands upon a cask. An old woman at the back seizes the opportunity to steal the man's cloak. Two musicians, who are going away, look on with a smile. In the foreground sits a bewildered cat. On a partition hangs a print of an owl, with the inscription: "Wat baeter Kaers of Bril, als den Uil niet zien en wil" (Of what use is candle or spectacles, when the owl will not see?). This is the masterpiece among Jan Steen's pictures in the Rijksmuseum.

Signed in full in the left-hand bottom corner; panel, 21 inches by 25½ inches.

A second example, agreeing in subject and dimensions (21 × 26½), is described by Smith (No. 196) as in the possession of Noé, of Munich, in 1833, and as formerly imported into England by Chaplin; Westrheene (W. 176) thought that Smith had confused it with the Amsterdam picture.

Sales.—H. Muilman, Amsterdam, April 12, 1813, No. 146 (500 florins).

J. Kamermans, Rotterdam, October 3, 1825, No. 3 (1600 florins, Lammie).

Rotterdam, 1833 (1500 florins).

Formerly in the Van der Hoop collection.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2234 (formerly No. 1379).

101. THE DANCING POODLE. Sm. 17 and Suppl. 21; W. 143.—An old woman sits at a table on the right; she offers a glass of spirits to a fiddler. He looks round at a boy who is making a poodle

dance to the music of a flute. Behind him are a young couple dancing ; another couple stand near the open door of the house. In the right foreground a boy is taking a mug full of wine from a large tub decorated with vine-leaves. In the left background a bird with a long tail sits on a perch near a cage. In the right background is an owl in a niche ; underneath it, upon a placard pinned to the wall, is a proverb (probably "Wat baeter Kaers of Bril, als den Uil niet zien en wil?").

Panel, $35\frac{1}{2}$ inches by 30 inches.

Described by Ch. Blanc.

Exhibited in the British Gallery, 1838.

Formerly in the Poullain collection, Paris, No. 41, and engraved while there (Sm. 1833).

Sales.—Gagny, Paris, 1762 (1000 francs).

Amsterdam, 1765, No. 36 (280 florins).

Nogaret, Paris, 1780 (2401 francs).

Langlier, Paris, 1786 (6000 francs).

Robit, Paris, May 21, 1801 (2800 francs).

H. Muilman, Amsterdam, April 12, 1813 (470 florins).

George Morant, London, 1832 (205 guineas).

In the collection of Sir Charles Coote, Bart., in 1842 (Sm.) ; afterwards in the collection of Sir Algernon Coote.

Now in the collection of Hugh P. Lane, Dublin.

102. **DISSOLUTE LIVING** ("In Weelde siet toe"). Sm. 35; W. 162 and 347.—A young man sits beside his mistress ; he rests his left foot on her lap. She holds a jug in her right hand and offers him a glass of wine. The young man turns to look at an old woman dressed in black, who brings roses in her apron and holds up a warning finger. Behind the young woman is a fiddler ; he is looking round at a little girl who takes advantage of the fact that a woman sitting at the table is asleep, to take a pot out of a cupboard. A boy near her smokes a pipe ; a dog stands on the table eating a pie. A little child in an infant's chair has thrown its bowl on the floor. A pig comes in at the door with the spigot of a cask in its mouth. In the midst of the company stands an old bent man, holding a book ; upon his shoulder sits a duck, in allusion to the end of the debauch. In the right-hand bottom corner is a tablet inscribed, "In Weelde siet toe" ("Beware of luxury"), with a bill under it.

It is a very good picture, resembling those in the Steengracht (132) and Van der Hoop (100) collections. The young woman in the centre with a ring suspended from a black chain round her neck frequently occurs in Steen's works, as in the Louvre picture (835).

Signed upon the cask in the left-hand bottom corner : Waagen read the date as 1663, but it is now illegible ; canvas, $41\frac{1}{2}$ inches by $58\frac{1}{2}$ inches.

Described by Ch. Blanc and Viardot.

Sale.—Bertels, Brussels, 1779 (610 florins).

It was among the effects of the Duke of Lorraine, who died July 4, 1780 ; it hung in the Duke's dining-room at Brussels, and was valued at 600 florins (No. 6 in the original schedule of the inventory of the effects ; Mechel, 1783, p. 100, No. 27).

Now in the Imperial Picture Gallery, Vienna, 1896 catalogue, No. 1305.

103. **"WINE IS A MOCKER."** Sm. Suppl. 37; W. 390.—A drunken woman is wheeled in a barrow along the street by two men. Children are standing about, among them a boy carrying a pail and a bottle of wine. Neighbours looking out from the door and the window of a house on the right, and a woman at a well in the background to the left, are laughing at the scene. Upon the projecting part of the house is the inscription, "De Wyn is een Spotter" ("Wine is a mocker").

Canvas, $43\frac{1}{2}$ inches by 67 inches.

Copies are to be noted in the Cologne Museum, 1902 catalogue, No. 717; in the Hoogendijk collection at The Hague (Rotterdam Exhibition, 1899, No. 17); and in the Arthur Campbell sale, London, April 23, 1904, No. 90.

It is uncertain whether the picture of the Edward Solly sale, 1837 (mentioned by Sm. and W.) was the original or a copy (but Sm. gives its dimensions as $34\frac{1}{2}$ inches by 41 inches).

Sales.—Amsterdam, September 17, 1727, No. 12 (265 florins).

Huybert Ketelaar, Amsterdam, June 19, 1776, No. 223 (11 florins, Wubbels).

Edward Solly, at Foster and Sons, London, 1837 (82 guineas).

Now in the Strauss collection, Vienna.

104-108. **The Five Senses.** W. 437.—Five pictures, each measuring 11 inches by $8\frac{1}{2}$ inches.

Sales.—Amsterdam, April 6, 1695, No. 12 (48 florins).

Borwater, The Hague, July 20, 1756, No. 79 (51 florins).

Nicolaas van Breemen (Hoet, ii. 486, and Descamps), The Hague, April 3, 1769.

Engraved by J. Gole.

109. **BAD COMPANY.** Sm. 78; W. 74.—A man who is smoking rests his foot on the lap of a girl, who has a wine-glass in her right hand. At the table at which they are sitting a woman has fallen asleep. A boy takes something out of her pocket; two children look on amused. In the background is a fiddler smiling at a girl. A monkey has climbed upon the canopy of a bed and plays with the weights of a clock. Through a half-opened door is another room in which a fire is burning. On the floor in the foreground lie cards, oyster-shells, the smoker's hat, and a dish with a ham, at which a dog is sniffing. The details are delicately rendered; the composition is somewhat lacking in repose.

Signed in full upon the slate lying on the floor; canvas, $30\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Described by Ch. Blanc, Waagen (ii. 273), Nagler.

Exhibited at the British Institution, 1822, 1831, 1845; and at the Royal Academy Winter Exhibition, 1886, No. 90.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 96 (1299 florins, Rijers).

W. Rijers, Amsterdam, September 21, 1814, No. 143 (1400 florins, Eversdijk).

Purchased by the first Duke of Wellington in 1818 from Férol Bonnemaïson, Paris.

Now in the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 73.

110. THE EFFECTS OF INTEMPERANCE. Sm. 1; W. 62.—The artist has portrayed himself and his wife as they are dozing after dinner. The comely woman wears a red jacket trimmed with white fur and a blue silk skirt, and sits in the middle of the room. A girl is picking her pocket; a boy exultingly displays a gold coin that he has stolen. The youngest child sits near a large window and aims a blow with a fiddlestick at a wine-glass placed on a chair before him. In the background a man hands money to a servant-girl. A dog is eating a cake on the table; a cat springs up at a birdcage and has upset a china vase. Some food is burning in a pan at the fire; a monkey is reading a book. On the floor are a Chinese pot, a silver dish, a broken goblet, a fiddle, and a Bible. It is finely rendered.

Canvas, $33\frac{1}{2}$ inches by $42\frac{1}{2}$ inches.

Described by Blanc, Waagen, Nagler, and others.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 235 (700 florins).

Séreville, Paris, January 21, 1812 (6853 francs).

Duc d'Alberg, London, 1817 (345 guineas).

George Watson Taylor, London, 1823 (220 guineas).

In the collection of William Beckford, Fonthill, in 1833 (Sm.)

Sales.—H. A. J. Munro, London, June 1, 1878, No. 105 (£1312:10s., Graves).

Tarral, Paris, January 27, 1887 (4100 francs).

Now in the A. Schloss collection, Paris.

111. THE EFFECTS OF INTEMPERANCE (or, The Dissolute Family). Sm. 136; W. 377.—To the left, upon a terrace before a house, a drunken woman is dozing in her chair, with a pipe in her hand. A boy steals her money. In front of her a pig is eating fragments of food. A servant-girl kneels in the foreground, offering a glass of wine to a parrot. Near her are an overturned jug and a dish of grapes and other fruits. A boy is tempting a kitten to eat a pie which a girl holds out. In the background to the right are a couple in the garden.

Signed in full; canvas, 43 inches by 54 inches.

Imported into England by Chaplin from Amsterdam, 1829.

Sale.—T. Emmerson, London, 1832 (195 guineas).

In the collection of H. A. J. Munro (Waagen, ii. 138), but not in the sale of June 1, 1878.

Sales.—Brind, London, 1849. [See 113a.]

J. Aronson, London, 1881 (£325:10s., Colnaghi).

London, May 12, 1888, No. 54.

D. Sellar, London, June 6, 1889.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 100 Paintings," 1896, No. 45.

111a. The Dissolute Family ("Een bedurven huyshoudinge").

Sale.—Amsterdam, September 24, 1686 (Hoet, i. 5), No. 6 (390 florins).

111b. The Dissolute Family.—Skilfully composed.

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 17 (170 florins).

111c. The Ruined Family.—An extremely fine work, in which one may see real life and how people fall from riches to beggary; one of the very finest and ablest works ever known to lovers of art.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713, No. 38 (201 florins).

111d. A Dissolute Family.—One of the artist's best works.
29½ inches by 42½ inches.

Sale.—R. Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 468), No. 43 (191 florins).

111e. The Ruined Family.—An especially fine picture.

Sale.—Hendrik Bagh, Soeterwoude, August 24, 1761, No. 1 (197 florins).

112. The Dessert. Sm. 39; W. 291 and 471.—In the middle of a room a woman is seated on a chair upholstered in red, at a table, upon which are a cloth and dishes of fruit. The woman wears a rose-coloured jacket trimmed with ermine; she rests her foot on a book and holds a glass which a servant-girl is filling. She extends her other hand to a merry fellow who sits at the table and holds a pipe in his right hand. A boy amuses himself by tickling the nose of an old woman who has fallen asleep. Another boy draws a sword to frighten a beggar at the window. On the floor are a ham, which a cat is gnawing, a backgammon-board, a guitar, and other objects. From the ceiling hangs a basket with the cavalier's sword.

Canvas, 42½ inches by 36½ inches.

Sales.—J. Tak, Soeterwoude, September 5, 1781 (439 florins, Hoogeveen).

Van Hellsleuter (? Van Eyl Sluyter), Paris, January 25, 1802.

Cardinal Fesch, Rome, March 17, 1845, No. 226 (8000 francs).

113. The Dissolute Family. W. 291.—At a table covered with a cloth, upon which are various kinds of fruit, sits a girl holding a glass which a servant-maid fills with wine. The girl looks round with a smile. A man smoking a pipe sits near, laughing at her. At one side of the room a woman has fallen asleep in her chair; a youth is tickling her nose. On the floor is a dish with a ham which a cat is gnawing. Near it are some broken bottles, books, and a gaming-board. The execution is very sketchy.

The picture has been transferred from panel to canvas in France, as an inspection of it clearly proves.

Canvas, 25 inches by 20 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 238 (62 florins).

113a. Intemperance —Portrait of Jan Steen and his family.

Sale.—C. Brind, London, 1849 (£98: 14s., B. S. Smith). [See 111.]

114. THE STARVED FAMILY. Sm. Suppl. 82; W. 398.—In a barn-like room with a fireplace at the back, the father and mother sit at their meagre repast in the middle distance to the right. The father offers a mussel to a hungry child standing on his right. To his left sits

an infant in a tub ; his gaunt sister gives the child a horn from which to drink. In the right foreground a man is chopping wood. In the left foreground is a pump ; a woman seated on the floor beside it is opening a mussel. Three persons stand by the fireplace. To the left, steps lead into the open air. At the top stands a man inviting a stout gentleman who is at the door to share the meal. A man at the bottom of the steps holds out to him a glass and two lemons on a plate, with a mocking gesture.

Signed in full in the right-hand bottom corner ; panel, 23 inches by 23½ inches.

Sales.—Seger Tierens, The Hague, July 28, 1743, No. 186 (360 florins, with the pendant: *see* 116).

Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 68 (113 florins, with the pendant: *see* 116).

Imported into England by Chaplin (Sm. 1842).

Sale.—Thyssen, Paris, December 20, 1856, No. 38 (915 francs).

Now in the collection of G. von Mallmann, Blaschkow, Bohemia.

115. THE WELL-FED FAMILY. Sm. 48 ; W. 352.—A jovial fellow who looks out of the picture is cutting a ham at a table to the right. An old woman beside him is shaking with laughter. To the left a stout woman sits in an arm-chair ; a man with a tall hat offers her a glass of wine. In the centre of the foreground stands an old man with a bald head ; one of his stockings has slipped down. He has taken off his hat and is drinking long draughts from a wine-glass. By the fireplace in the background a woman is attending to a pot. In the right foreground are two children ; a boy with a soft felt hat looks into a jug, and a girl throws crumbs from her apron to a dog. A man stands in a passage to the right. It is very fine in tone.

Signed in full in the left foreground ; panel, 14 inches by 17½ inches.

Possibly identical with the picture in the collection of Peter Norton, 1833 (573).

Sales.—Chevalier Lambert, Paris, March 27, 1787 (1000 francs).

Keil-Grote, Cologne, June 7, 1886, No. 38 (6600 marks, Prince Liechtenstein).

Now in the gallery of Prince Liechtenstein, Vienna.

115a. The Well-Fed Family.

Sold on July 3, 1651, by H. Appelboom, The Hague, to Field-Marshal Wrangel, Governor-General of Pomerania, for 65 florins, with the pendant. [Communicated by O. Granberg to Bredius, December 1904.]

115b. The Starved Family.

Pendant to the foregoing picture, and sold with it to Wrangel in 1651.

116. The Well-Fed Family. Sm. Suppl. 81 ; W. 397.

Panel, 23½ inches by 24 inches.

Sales.—Seger Tierens, The Hague, July 28, 1743, No. 185 (360 florins, with the pendant: *see* 114).

Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 67 (113 florins, with the pendant: *see* 114).

Imported into England by Chaplin (Sm. 1842).

117. The Well-Fed Family. Sm. Suppl. 83; W. 399.—Five persons sit eating greedily at a well-appointed table in a kitchen. Around them lie joints of meat, birds, and other objects. Jan Steen, as a fiddler, stands behind them, laughing heartily at the scene. A very fat man with a bald head stands in the middle, drinking from a glass. Jan Steen's wife sits at the table, stuffing a piece of meat into her mouth with one hand and thrusting the other into a cake. In the left foreground two children are sharing the contents of a little pot with a dog and a cat. In the background of the scene, which is all in full light, is the fireplace, at which a woman is turning a well-laden spit. There are numerous accessories.

Panel, 11 inches by 15 inches. [Pendant to 118.]

Sales.—Ew. van Dishock, The Hague, June 9, 1745.

J. Bergeon, The Hague, November 4, 1789, No. 4 (80 florins, Falette).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 204 (with the pendant, 350 florins, Hendrik Crosse).

Schamp d'Averschoot, Ghent, September 14, 1840, No. 48 (3050 francs, Tansé).

118. The Starved Family. Sm. Suppl. 84; W. 400.—In a wretched interior Jan Steen sits to the left on a barrel distributing, with a thin hand, some mussels which lie on a small table in front of him. His wife, who is also emaciated, takes the mussels on a plate. To the right are two children on their knees struggling for some crumbs on the floor. Near Jan Steen three pale-faced persons look with covetous glances at the mussels. Another holds up a herring with a gesture of triumph.

Panel, 11 inches by 15 inches. [Pendant to 117.]

Sales.—J. Bergeon, The Hague, November 4, 1789, No. 5 (36 florins).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 205 (with the pendant, 350 florins, Hendrik Crosse).

Schamp d'Averschoot, Ghent, September 14, 1840, No. 49 (1425 francs).

118a. The Spendthrift Family.—Unpleasantly exaggerated in every respect, like the pendant.

In Waagen's time (ii. 137) in the collection of H. A. J. Munro, London; but not in the Munro sale of June 1, 1878.

118b. The Impoverished Family.

Pendant to the foregoing picture; also in the Munro collection, but not in the sale of June 1, 1878.

118c. The Starved Family.—Poor people eating herrings and mussels.

Signed in full; canvas, 19½ inches by 25½ inches.

Sale.—M. Wolff, Berlin, May 25, 1857.

119. The Well-Fed Family. Sm. 65 ; W. 114.—Eight persons are assembled in a room ; their appearance indicates wealth and good living. In the right foreground sits a stately woman, who is putting a slice of lemon into a jug. On the other side a man sits leaning on a table and watching her. Between them stands a man cutting a piece of cheese ; a child sits on the floor holding a biscuit. In the background a man is about to cut a slice of sausage, and threatens with his knife a hungry beggar who turns away from the door. Two other children stand to right and left. In the right background a woman is going out.

Panel, 15 inches by 12½ inches. [Pendant to 120.]

A copy is in the Von Hoschek collection, Prague.

Sales.—Amsterdam, June 5, 1765, No. 115 (with the pendant, 26 florins).

J. C. Werther, Amsterdam, April 25, 1792, No. 148.

In the collection of Sir George Warrender, Bart., in 1833 (Sm.).

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 477.

120. The Starved Family. Sm. 66 ; W. 115.—The spare forms and pinched faces of this family indicate their poverty and unhappiness. The mother, with a child in her lap, gives a boy some mussels from a dish on a little table before her. Another woman stands near holding a plate. The father sits farther back, smoking his pipe. A stout man in the background is going away ; one of the hungry folk detains him and invites him to share the frugal meal.

Panel, 15 inches by 12½ inches. [Pendant to 119.]

Sale.—Amsterdam, June 5, 1765, No. 116 (with the pendant, 26 florins).

In the collection of Sir George Warrender, Bart., in 1833 (Sm.).

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 478.

121. THE WELL-FED FAMILY.—A family whose numerous members all look well fed are seated at table. In front of it stands a stout man, with his back to the spectator, draining his glass. To the right sits a fiddler playing. A jovial married couple sit on the other side of the table ; to the left of it a man in a tall hat is carving a joint. A fire is blazing on the hearth ; a woman is attending to the pot. In front of her are seated two children, eating greedily from a plate on a footstool. To the right sits another woman, with a child in her arms, feeding a little girl with broth. From the ceiling hang hams, fowls, and sausages ; some cheeses are on a shelf. On the walls and floor are all sorts of household utensils. In the background a stout man is sending away an emaciated beggar, who stands at the door.

Signed in full in the right-hand bottom corner ; panel, 28 inches by 36 inches. [Pendant to 122.]

Exhibited in Brussels, 1882, catalogue No. 236 ; then in the possession of Bellefroid.

In the collections of De Keyser, Breda, and of Michotte, Brussels.

Sale.—Paul Mersch of Paris, at Keller and Reiner's, Berlin, March 1, 1905, No. 103.

122.—THE STARVED FAMILY.—In the centre is a rough

wooden table, round which sit or stand several clownish figures, grasping eagerly at a dish of mussels. On the left a woman is cutting a slice of bread for a child. A boy, sitting on the floor in front of her, is scraping out a pot. In the left-hand corner is a bed, under which are scattered old pots and pans. In front of a big flue on the right an old man is smoking his pipe. A woman with her baby sits on the floor near him. At the open door stands a broad-shouldered man; one of the poor folk holds out a plate to him. From the ceiling is suspended a wicker cage; on the wall hangs a set of bagpipes; a large easel stands near the window behind the bed.

Signed in full. Pendant to 121, having the same dimensions and the same history.

Sale.—Paul Mersch of Paris, at Keller and Reiner's, Berlin, March 1, 1905, No. 104.

123. The Starved Family. Sm. 164; W. 123.—Ten persons are assembled in a room. Five of them are seated round a table, formed of a board which is placed on a tub. A man of wretched appearance sits on a block, eating mussels. On the other side of the table stands a famished woman with a child in her arms. To the left of her a girl holds out a plate; two boys sit on the other side of the table. At the back of this group stands the artist, accompanied by an old man who is counting money, which he has apparently received from a poor and emaciated man.

Panel, $14\frac{1}{2}$ inches by 17 inches.

In the collection of John Slater, in 1833 (Sm.).

124. THE MISER AND DEATH.—A man with a cap stands behind a table, on which lie money-bags, a paper with seals, a book, and a cash-box. He is testing a coin, and holds his balance in his left hand. Outside the window on the left stands Death, holding up his hourglass.

Signed in full; oak panel, 21 inches by $16\frac{1}{2}$ inches.

Purchased in 1763.

Now in the Copenhagen Museum, 1904 catalogue, No. 331.

155. The Miser.

Sale.—Graham, New York, May 23, 1876, No. 136.

126. THE CHOICE BETWEEN AGE AND YOUTH.—In a homely room a young woman sits beside a young man, who looks scornfully upon an old man standing on the other side. The old man offers the woman a ring, which he takes from a casket, filled with silver and jewels, that stands on the table. On the wall to the right hangs a print typifying the ages of man by figures that ascend and descend a ladder. From the ceiling hangs a metal bell, inscribed with the words "Dar ghij socht, socht ick nie" ("Where thou triest, I try not"). Through an open door is seen a peasant interior, across which an old woman with a broom hobbles, leaning on her stick. It is very delicate in execution and in the general effect.

Signed in full upon the table-leg to the left ; oak panel, 25 inches by 20 inches (a piece has been added on the left-hand side).

A picture corresponding with this in its dimensions and details was in the Baron de Beurnonville sale, Paris, May 9, 1881, No. 489 (canvas, 24 inches by 18½ inches).

Purchased by the Emperor Nicholas II.

Transferred in 1895 from the Lasiensky Palace, Warsaw, to the Hermitage.

Now in the Hermitage Gallery, St. Petersburg, 1901 catalogue, No. 1844.

127. The Rejected Offer. Sm. Suppl. 72 ; W. 133.—A young man approaches a house, at the half-door of which stands an elderly woman holding a bag of money. She seems to be tempting him, and has grasped him by the cloak, but her allurements are rejected with a smile.

Panel, oval, 9 inches by 7 inches ; pendant to 128 (Sm. Suppl. 71).

Sale.—J. Kleynenbergh, Leyden, July 19, 1841, No. 216 (with pendant, 503 florins, Smith).

Sold by Smith to Henry Labouchere.

128. The Rejected Offer. Sm. Suppl. 71 ; W. 132.—A young woman stands at the half-door of a house and listens to the proposals of a well-dressed old man, who wears a cloak and carries a purse at his side. He lays his right hand on his heart and holds his hat in his left ; she repulses him with disdain.

Panel, oval, 9 inches by 7 inches ; pendant to 127.

Sale.—J. Kleynenbergh, Leyden, July 19, 1841, No. 215 (with pendant, 503 florins, Smith).

Sold by Smith to Henry Labouchere.

129. THE PHYSICIAN'S VISIT. Sm. Suppl. 8 ; W. 19.—The physician, dressed in black, with a brown cloak and a black cap, stands on the right, feeling the pulse of a young woman, who sits in a chair and rests her head on a cushion lying upon a table beside her. She wears a yellow silk skirt and a grey jacket trimmed with white fur. In the background is a bed ; in the foreground is a foot-warmer. This is one of the best examples of this theme. The picture has suffered by an unduly vigorous restraining of the canvas ; the surface of the paint is broken by many white patches, where the ground shows through (cf. 132).

Signed in full in the right-hand top corner ; canvas, 30½ inches by 25½ inches.

A copy from the sales of pictures belonging to Percy Ashburnham, R. Hutcheson (London, 1851), and Sir William Domville and others (London, March 6, 1897, No. 125), is in the collection of A. de Ridder, Cronberg, near Frankfort-on-the-Main.

Formerly in the Van der Hoop collection, Amsterdam.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2246.

129a. THE PHYSICIAN'S VISIT.—The girl reclines with her head on a cushion near a bed with orange curtains. Behind her is a woman. The perspective of the room is entirely wrong ; the lines run

together too abruptly. The picture is weak in other respects, and cannot be regarded as an original, although it is signed with a monogram. On the wall hangs a large landscape, such as Jan Steen used to paint, in a carved gilt frame; a similar accessory occurs in the picture at the Mauritshuis, The Hague (130), but the execution in this case is very poor. To the left is a window; before it are a table and chair, also weak in perspective. The familiar foot-warmer, with a string hanging from it, is in the foreground.

Seen in December 1901 at the dealer J. E. Goedhart's, Amsterdam.

129b. THE PHYSICIAN VISITING A SICK GIRL.—

This is a copy, but it does not agree with any known original. Some of the details are characteristic, such as the bell hanging near the door.

Shown at the Jubilee Exhibition, Baden-Baden, 1902, No. 874.

Now in the Ferdinand Krieg collection, Baden-Baden.

130. THE PHYSICIAN VISITING A SICK GIRL. Sm.

118; W. 14.—On the left, the girl lies in a bed with green curtains. She has put her right arm round her head, and looks gloomily at the doctor, clad in black, who sits beside her in an arm-chair. The doctor is speaking to a woman, wearing a green silk dress edged with silver and a white apron, who brings him a glass of wine. On the right is a table covered with a Persian carpet, upon which stands a half-filled water-bottle. On the wall at the back is a picture of centaurs abducting nymphs. In the right background several steps lead to a door, at which two dogs are playing. This is one of the finest works of the master's, and probably the best in the Mauritshuis.

Signed in full in the right-hand bottom corner; oak panel, 24 inches by 18½ inches.

Described by Réveil, Ch. Blanc, and others.

Engraved in the "Musée Français."

Copies are in the Stern collection, Vienna, and the Edinburgh National Gallery (presented by Sir John Erskine, Bart. Sm. Suppl. 11; W. 61).

Sales.—J. van Schuylenburg, and others, The Hague, September 20, 1735, No. 71 (Hoet, i. 453, 175 florins).

Is. Hoogenbergh, Amsterdam, April 10, 1743, No. 38 (150 florins, W. Lormier; Hoet, ii. 438).

W. Lormier, The Hague, July 4, 1763 (460 florins, bought by T. P. C. Haag, for the Stadtholder William V. (*see* Terw. 329, No. 244 and 710).

Now in the Royal Picture Gallery at The Hague, 1895 catalogue, No. 168.

131. THE PHYSICIAN FEELING A GIRL'S PULSE. Sm.

115; W. 11.—The girl, with drooping head, is seated in front of a bed with red curtains. She wears a green silk dress and a blue jacket trimmed with white fur. Between her and the physician is a woman with an ironic smile, who seems to be awaiting the physician's verdict. In the left foreground is a table with a red cloth; on the right are a dog lying on a

blue cushion and a foot-warmer. It is a good picture, but inferior to the picture of a similar subject in the same collection (130).

Signed in full on the right ; oak panel, 23 inches by 18½ inches.

Described by Réveil, Ch. Blanc, and others.

Formerly in the collection of G. van Slingelandt (Hoet, ii. 406), and in that of the Stadtholder William V. (Terw. 710).

Now in the Royal Picture Gallery, The Hague, 1895 catalogue, No. 167.

132. THE PHYSICIAN'S VISIT. Sm. 119 ; W. 34.—An old woman, wearing a blue skirt and red bodice, gives a syringe to the doctor, who is dressed in grey. He turns towards a young girl, who lies in a bed with green curtains on the right. In the background to the left are three laughing spectators, one of whom holds up a tall glass. Upon a table covered with an oriental carpet are a plate, a flask, and a napkin. To the right are a dog, a chamber-utensil, and a pair of red slippers. The same girl is painted in the picture at the Rijksmuseum (129).

Oak panel, 18½ inches by 15½ inches.

Engraved by R. de Bois.

Now in the Steengracht collection, The Hague (where it was in 1833).

133. THE PHYSICIAN'S VISIT. Sm. 114 ; W. 247.—A young woman reclines in a half-sitting attitude before her bed ; she stretches out her hand as if to repulse a woman who kneels in front of her with a syringe. Behind the young woman is the mother ; farther back is a girl, who laughs at a boy standing at the door in the background. The doctor is in the centre of the room. This little picture is of the first rank. It is admirably drawn, and the colouring, composed almost exclusively of yellow and brownish-red tints, is harmonious.

Oak panel, 12 inches by 9½ inches.

Sales.—D. Grenier, Middelburg, August 18, 1712, No. 52 (19 florins).

(Probably) Is. Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 40 (78 florins).

E. M. Engelberts, Amsterdam, August 25, 1817, No. 90 (460 florins, Roos).

L. B. Coclers and others, Amsterdam, April 19, 1819, No. 88 (1250 florins, Brondgeest).

Héris of Brussels, Paris, March 25, 1841 (5500 francs).

Vicomte de Buisseret, Brussels, April 29, 1891, No. 108.

Formerly in the collection of Jul. O. Gottschald, Leipzig, 1901 catalogue, No. 36.

Now in the Leipzig Museum ; Gottschald bequest.

134. THE SICK GIRL. Sm. 77 and Suppl. 10 and 12 ; W. 246.—The girl, who has suddenly become faint, lies on a bed hung with red curtains and covered with a Turkey carpet. Another girl bends over her, and a man feels her pulse. Jan Steen brings forward as medicine a pie and a jug of wine. In the background are four persons, one of whom is opening oysters. All the spectators are laughing immoderately at the incident. It is a very fine picture.

Signed in full on the left ; canvas, 19½ inches by 14½ inches.

Sales.—Seger Tierens, The Hague, July 23, 1743, No. 179 (280 florins).

J. van der Marck, Amsterdam, August 25, 1773, No. 340 (526 florins, Van Leyden; described as on panel).

Van Leyden, Paris, September 10, 1814 (1890 francs).

Madame Rouchon, Paris, 1816 (2916 francs).

W. Hastings, London, 1840 (111 guineas, Chaplin).

Héris of Brussels, Paris, March 25, 1841, No. 30 (described as on panel and as coming from the Van Leyden collection bought by Paillet père).

Piérard of Valenciennes, Paris, March 20, 1860, No. 77 (5850 francs).

Now in the collection of the late Alfred Beit, London, Bode's catalogue of 1904, p. 59: exhibited at the Burlington Fine Arts Club, London, 1900, No. 53.

135. THE PHYSICIAN'S VISIT. Sm. 144, Suppl. 88; W. 28.—A girl wearing a blue jacket trimmed with white fur, a yellow skirt, and a white cap, sits at a table on which she leans her right arm. The physician feels her pulse with one hand and with the other holds up a bottle to examine the contents. A woman behind the girl looks anxiously at the physician. In the background is a bed; in the foreground is a charcoal-pan, with a smouldering tow in it. The girl is the same model that is painted in No. 130. The expression on the faces of the persons is very well rendered.

Signed in full in the left-hand bottom corner; panel, 15½ inches by 10 inches. A pendant to "The Woman at her Needle" in the same collection (333). [Cf. 158.]

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 140; at the Guildhall, London, 1903, No. 156; at the Whitechapel Art Gallery, 1904, No. 309.

Formerly in the Van Loon collection, Amsterdam (1833 and 1841).

Sale.—Albert Levy, London, May 3, 1884, No. 51 (£330: 15s., Colnaghi).

Now in the Stephenson Clarke collection, London.

136. THE PHYSICIAN'S VISIT. Sm. Suppl. 9; W. 69.—The physician, dressed in black, writes a prescription for a young woman, who lies in bed behind him. The nature of her complaint is suggested by a picture of a love-scene which hangs on the wall. The mother, standing beside the physician, looks at him with a meaning smile. Near her are the father and a boy holding a syringe. In an arched recess above the door is a figure of Cupid. A piece of paper lying on the floor is inscribed "Hier baet geen medisijn" ("Here medicine is useless").

Signed in full on the piece of paper; panel, 24 inches by 19½ inches.

Described by Waagen (ii. 184).

Shown at the Royal Academy Winter Exhibition, London, 1889, No. 80.

Sale.—M. van Noort, Lisse, near Leyden, April 29, 1845.

Formerly in the collection of the Baron Verstolk van Soelen, The Hague (1842, Sm.).

Now in the collection of the Earl of Northbrook, London, 1889 catalogue, No. 98.

137. THE PHYSICIAN'S VISIT. Sm. 75; W. 72.—The girl, wearing a red jacket trimmed with ermine, a pale violet silk skirt, and a white kerchief, rests her head on her hand. The physician at her side

feels her pulse. The mother stands on the right, holding a bottle. In front of her is a chair covered with red stuff; a boy sits on the floor, playing with a bow and arrows. To the right is a dog lying on a cushion. On the wall hangs a picture of Venus and Adonis; near it is a painting of a mulatto by Frans Hals. On the left, through an open door, is seen a man who sits at a table reading.

Signed in full on a step which leads to the adjacent room; panel, 18½ inches by 16 inches.

Described by Nagler, Waagen (ii. 298), Ch. Blanc.

Exhibited at the British Gallery, 1817, and at the Royal Academy Winter Exhibition, London, 1885, No. 75.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 40 (750 florins). Amsterdam, July 4, 1798, No. 90.

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 203 (203 florins, Zuyderhof; described as on canvas).

The dowager Boreel, Amsterdam, September 23, 1814, No. 19 (1805 florins, Nieuwenhuys).

Lapeyrière, Paris, April 14, 1817 (11,550 francs, the first Duke of Wellington).

[A picture identical in size and subject with this occurred at the J. A. Brentano sale, Amsterdam, May 13, 1822, No. 321 (345 florins).]

Now in the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 89.

138. THE PHYSICIAN'S VISIT. Sm. 146 and Suppl. 15; W. 160.—A physician is feeling the pulse of a sick girl. A nurse stands behind her. At the door a young man speaks to the maid-servant. In the left foreground is a charcoal-pan; at the door is a dog. The woman holds a sheet of paper on which is written—

“Der helpt geen medezyn
Want het is minnepyn.”

(“Medicine is of no avail, since it is love-sickness.”)

Signed in full below the inscription; canvas, 24½ inches by 20½ inches.

Described by Nicolas de Pigage (Brussels, 1781, No. 337), Von Füssli, Nagler, Ch. Blanc, Viardot.

Sales.—C. van Wolfen, Leyden, August 31, 1745 (327 florins, W. Lormier).

W. Lormier, The Hague, July 4, 1763, No. 248 (Hoet, ii. 439) (210 florins).

J. Bergeon, The Hague, November 4, 1789, No. 3 (74 florins, Van der Pals).

A similar picture, measuring 23 inches by 19 inches, at the sale of C. van Hardenberg, Utrecht, September 20, 1802, No. 79 (35 florins, Pruyssenaer of Amsterdam).

Formerly in the Düsseldorf Gallery.

Now in the Old Pinakothek, Munich, 1898 catalogue, No. 392.

139. THE PHYSICIAN'S VISIT. Sm. Suppl. 4; W. 185.—A girl, wearing a red skirt and a green jacket trimmed with white fur, sits half reclining in an arm-chair, with her head on a cushion and her left foot upon a foot-warmer. The physician feels her pulse and lays his left

hand upon her breast. He looks round with a smile at a woman who is speaking to him. A youth looks on curiously from the background. On a table to the left are a candlestick, two books, a cup, and other objects; at the back is a bed with red curtains. It is a good picture; the figure of the girl is rendered with special delicacy.

Signed in full in the upper right-hand corner; panel, 25 inches by 20½ inches.

Described by Ch. Blanc, Viardot, and others.

Formerly in the Crozat collection.

A replica, probably a copy, was included as an original in the sale of Menke of Antwerp, Brussels, June 1, 1904, No. 75.

A copy, probably from a print, with the composition reversed, was in the sales: Amsterdam, March 30, 1874, No. 98; Keil-Grote, Cologne, June 7, 1886, No. 150 (3300 marks, Bourgeois); and P. Mersch, Berlin, March 1, 1905, No. 102.

Now in the Hermitage Gallery, St. Petersburg, 1901 catalogue, No. 896.

140. THE PHYSICIAN'S VISIT.—The physician sits on the right, making out a prescription for the sick girl. She sits on the left, leaning her left arm on a table and placing her right hand on her heart. Behind the table is a woman with a glass vessel. On the floor to the left is a pan. The picture has been enlarged, but the central portion is an original.

Signed in full at the bottom to the right; panel, 19½ inches by 18½ inches (without the additions, 16½ inches by 13½ inches).

Now in the collection of Count Nostitz, Prague, 1877 catalogue, No. 204.

141. THE PHYSICIAN VISITING A SICK GIRL. Sm. Suppl. 6; W. 173.—The girl, wearing a green velvet jacket and a white satin skirt, sits in profile to the left in the middle of a large room and rests her head on her right arm. The physician stands on the left, holding a bottle in his right hand; he turns with an ironic smile to a woman standing to the left who holds her arms under her apron. A fair-haired lad points with his finger at the woman. Upon a table lie a lemon in a dish and a satin cover; on this is a label inscribed—

“Daer baet geen medisyn,

Want het is minnepyn.”

(“Medicine is of no avail, since it is love-sickness.”)

To the right through a doorway is seen a staircase, on which a man is handing a letter to a maid-servant—a passage that reminds one of the pictures of De Hoogh and Hoogstraeten. The boy is of a type that frequently occurs. The luminous colour is pleasing.

Signed in full upon the label; canvas, 25 inches by 20½ inches.

A similar picture, not corresponding in every detail, is in the Lierre Museum, No. 60; it is a copy after Steen or a painting by Brakenburg.

Sale.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 55 (52 florins, Cotterel).

Included in the catalogue of the Schwerin Gallery since 1792.

Now in the Schwerin Museum, 1882 catalogue, No. 974.

141a. A Betrayed Girl.—Very pretty.

Sale.—Amsterdam, April 20, 1701 (Hoet, i. 63), No. 23 (187 florins).

141b. A Pregnant Woman at the Physician's.

Sale.—Amsterdam, March 28, 1708 (Hoet, i. 116), No. 90 (170 florins, with the pendant, "An Astronomer in his Study" [238]).

141c. A Physician visiting a Sick Bride.—Very good.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 243), No. 17 (76 florins).

141d. A Physician visiting a Sick Woman.

Sale.—Amsterdam, March 25, 1728 (Hoet, i. 323), No. 47 (42 florins).

142. The Physician visiting a Sick Girl. W. 251.

14 inches by 12½ inches.

Sale.—R. de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 12 (46 florins).

142a. A Physician visiting a Sick Woman. W. 255.—Very charmingly composed.

Sale.—The Hague, April 24, 1737, No. 90 (25 florins).

142b. A Physician visiting a Sick Girl (with other figures). W. 252.—A beautiful little picture.

Sale.—Amsterdam, April 27, 1740 (Hoet, ii. 2), No. 17 (40 florins).

143. The Physician visiting a Sick Girl. W. 256.—Very witty.

13 inches by 10 inches.

Sale.—The Hague, July 15, 1749 (Terw. 55), No. 28 (28 florins 10). Compare the picture of the Beurnonville sale, 1881(166).

144. A Physician examining a Flask (with other figures).

26 inches by 19½ inches.

Sale.—The Hague, September 26, 1752 (Terw. 66), No. 9 (19 florins 5).

145. The Physician feeling a Young Girl's Pulse. W. 257.—Very naturally and carefully rendered.

9 inches by 7½ inches.

Sale.—Thomas Schwencke, The Hague, October 6, 1767, No. 31 (18 florins 15).

146. The Physician's Visit. Sm. 37; W. 245.—The physician holds in one hand a flask of urine which he examines with great care; his other hand is placed on his heart. The girl has in her lap a chamber utensil; a woman stands behind holding the head of the girl, who seems

to be fainting. To the right is a table with a rich cover ; upon it are an inkpot and a paper inscribed—

“Als ik my niet verzind
Is deze Meid met kind.
Jan Steen.”

(“If I am not mistaken, this girl is with child.”)

The whole picture is as delicate in execution as a G. Metsu.
[Possibly identical with 174.]
Panel, 10½ inches by 10 inches.

Sales.—P. van Spijk, Leyden, August 23, 1781, No. 93 (430 florins).

Kien van Citters, Amsterdam, August 21, 1798, No. 73 (57 florins,
Soleman).

147. The Physician's Visit. W. 258.—A sick girl leans against a table, from which hangs a cloth. Near her is a physician who feels her pulse. Behind her is a laughing youth, with a herring in his hand.

It belongs to the artist's best period.

Canvas, 10½ inches by 8 inches.

Sales.—J. A. van Kinschot, Delft, July 21, 1767, No. 50 (72 florins).

The widow S. A. Westerhof, *née* Van der Schagen, Amsterdam,
May 16, 1781 (106 florins).

148. The Physician feeling a Sick Woman's Pulse.—A man behind her listens with smiling face and inquisitive demeanour to the verdict of the physician, and rests his arm on the woman's chair. He holds his hat in his hand. It is wittily composed and well painted.

Panel, 11½ inches by 14½ inches.

Sale.—M. Stategaart, Alkmaar, July 27, 1802, No. 3 (35 florins).

149. The Physician's Visit.—A young physician with smiling face examines the urine of a sick girl ; an old maid-servant awaits the result of the inspection. It is beautiful in expression.

Signed in full ; 27½ inches by 23½ inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 78 (22 florins,
bought in).

150. The Blood-Letting.—A young lady, seated in the middle of a room, is being bled, while several persons look on. It is a beautiful composition, artistically treated.

Panel, 12 inches by 14½ inches (probably 14½ by 12).

Sale.—Amsterdam, April 24, 1811, No. 119 (75 florins, Van Yperen).

The following was possibly a copy of this. Cf. the Turenne picture.

150a. Preparations for the Blood-Letting.—Surrounded by her husband, her three children, and her mother, a young woman, seated, stretches out her bare leg to the surgeon, who is in the act of completing the operation. He is hindered by the old mother, who gives him advice

which excites the hilarity of the other spectators. On the chair near the surgeon are his instruments and bandages. The room is richly furnished.

A copy. Panel, 15 inches by 12 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 228.

The original of this picture was probably the following:—A surgeon is bleeding a young woman in the midst of her family. Thirteen figures. To the left a table with a Turkish carpet, glasses, and grapes. [Cf. 150.] Signed in the right-hand bottom corner and dated 1650.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 90 (640 francs).

151. The Physician's Visit.—In the foreground sits a lady, leaning her arm on a cushion. Beside her stands the physician, who feels her pulse. Several other persons stand near. It is full of spirit and gracefully rendered.

Canvas, 23 inches by 20 inches.

Sales.—Amsterdam, June 13, 1809, No. 140.

Amsterdam, July 22, 1811, No. 132.

152. The Physician's Visit.—A sick girl leans her head on a cushion; the physician feels her pulse.

Panel, 9 inches by 8 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 86.

153. The Physician's Visit.—The physician feels the girl's pulse; he sits in front of the bed. Behind the girl's chair stands a man looking on.

Panel, 14 inches by 11 inches.

Sale.—J. D. Bosch and others, Haarlem, June 10, 1812, No. 19.

154. The Sick Girl.—A pretty girl is seated in front of a bed beside a table; behind the table stands a woman with a syringe.

Executed after the manner of Metsu.

Panel, 10 inches by 8 inches.

Sales.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 144 (160 florins, Van der Bergen).

(Probably) G. van Rooyen and others, Amsterdam, January 27, 1818, No. 55.

154a. The Sick Bride.—In a room with other figures. Very beautifully and naturally painted.

Sale.—A. Hope, The Hague, December 19, 1821, No. 3 (192 florins, Van der Berg).

155. The Sick Girl.—The girl sits in an arm-chair and leans her head on a table. The physician with a significant look feels her pulse. The mother awaits his verdict. On the wall is a picture of Jupiter and Io.

Panel, 15½ inches by 11½ inches.

Sales.—De Burtin, Brussels, July 21, 1819, No. 161.

S. Roelofs of Nijmegen, Amsterdam, March 8, 1824, No. 144 (64 florins) (13½ inches by 10½ inches).

155a. The Physician and a Woman visiting a Sick Girl.—By J. Steen, or after his manner.

Panel, 18½ inches by 16 inches.

Sale.—C. R. S. Toe Laer, Amsterdam, July 28, 1828, No. 86 (5 florins 10, Roelvinck).

155b. The Love-Sick Girl. Sm. Suppl. 14.—She is seated in a well-appointed room, wearing a fur-trimmed velvet jacket, and leans her left elbow on a table. The physician feels her pulse. Behind her stands a woman who significantly folds her arms on her bosom, and also by the expression of her face shows that medical advice is useless.

Described from a copy by Sm. (1842).

156. The Love-Sick Girl. Sm. 120; W. 248.—A young girl, attired in a pale purple silk dress, is seated, with one hand in her lap and the other resting on a table covered with a Turkey carpet. She looks attentively at the physician, who is writing a prescription at the other side of the table; its inutility is indicated by the significant smile of a man standing on the physician's right. A boy with a syringe and an elderly woman stand behind the girl. On the wall hangs a picture of Venus and Cupid.

Panel, 18½ inches by 14½ inches.

In 1833 (Sm.) in the possession of the Amsterdam dealer De Lelie, who priced it at 2500 francs.

A picture of the same dimensions was in the sale of P. J. and B. van der Muelen of Coblentz, Amsterdam, August 22, 1850, No. 67.

Sale.—Th. Patureau of Antwerp, Paris, April 20, 1857 (5000 francs).

157. THE LOVE-SICK GIRL. Sm. Suppl. 7; W. 249.—A pretty girl, wearing a red velvet jacket and a silk skirt, is seated beside her bed; she rests one hand on her lap. An elderly woman behind her offers her something to drink in a glass. At a table covered with a Turkey carpet, on the other side of the room, a physician is writing a prescription. A boy shows him the contents of a bottle. A gentleman and a maid-servant stand in the doorway at the back. On the floor is a sheet of paper inscribed, "Hier baet geen medisijn, want het is minnepijn." In front of it is a charcoal-pan with a cord hanging out. On the wall is a picture of lovers embracing. Over the doorway is a statuette of Cupid triumphant.

Signed in full on the left near a trunk; panel, 22 inches by 17 inches.

Exhibited in Berlin, 1906, No. 133.

Sold by Noe of Munich in 1834 to an Englishman for £200.

Now in the collection of James Simon, Berlin.

158. The Physician's Visit.—The girl sits in a chair, leaning against a cushion. The physician holds in his hand a flask. Behind them is an old woman. At the back is an open door; the furniture is of an uncommon type.

Panel, 13 inches by 10 inches.

Sale.—P. van Romondt and others, Amsterdam, May 11, 1835, No. 134 (80 florins, De Boer).

Possibly the picture in the Stephenson Clarke collection (?) (135).

159. The Physician feeling the Pulse of a Young Girl.—The mother asks him about the cause of her sickness.

Panel, 17 inches by $12\frac{1}{2}$ inches.

Sale.—Count F. de Robiano, Brussels, May 1, 1837, No. 613 (250 francs).

160. A Physician with several Persons in an Interior.

Signed in full; canvas, $18\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sale.—Amsterdam, October 29, 1838, No. 170 (30 florins, Stokbroo).

160a. A Physician visiting a Sick Peasant Woman. W. 253.

—In the background is a woman with a child on her knee.

Sale.—J. Kleynenbergh, Leyden, July 19, 1841.

161. A Physician visiting an Old Man who is sick.—The old man sits in an arm-chair; behind him stands an old woman, weeping.

Signed in full; panel, $18\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—W. G. van Klinkenberg and others, Amsterdam, March 6, 1843, No. 43 (15 florins 50, A. Wolff).

162. The Physician's Visit.—The physician feels a young girl's pulse in the presence of her mother. The physician's ironical expression is very finely rendered. The execution is masterly and careful; the tone is silvery.

In the collection of the Marquis of Lansdowne, Bowood, 1854 (Waagen, iii. 163).

163. The Physician feels a Young Girl's Pulse.—Behind them is another woman. There are various accessories.

Canvas, $13\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sales.—H. ten Kate, Amsterdam, June 10, 1801, No. 149 (31 florins, Van der Schley; described as on panel).

Amsterdam, at Roos's, August 20, 1856.

164. The Physician's Visit.

$17\frac{1}{2}$ inches by 14 inches.

Sale.—A. Levy, London, 1876 (£204 : 15s.).

The picture of the Miéville sale (172-)?

165. The Physician's Visit.—The physician feels a young lady's pulse. The composition is in the manner of Metsu. There is great depth and richness of tone in the rendering of the interior.

According to Waagen (ii. 138), in the collection of H. A. J. Munro, but not in the sale of June 1, 1878.

166. The Physician's Visit.—The physician, who is dressed in black and has a serious face, feels the pulse of a stout young woman of the middle class, who sits languidly in a chair and leans on a table covered with an Oriental carpet. An old maid-servant, who leans with one hand on the back of a chair and holds a glass in the other, awaits with curiosity

the result of the examination. At the back is a bed, the curtains of which are drawn. On the wall is a picture. To the left is a half-open door.

Signed with a monogram (according to the catalogue of the Néville D. Goldsmid collection); panel, $12\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. Possibly identical with 133 (Sm. 114, W. 247) (12 inches by $9\frac{1}{2}$ inches) or 143 (W. 256) (13 inches by 10 inches).

Exhibited at Amsterdam, 1867, No. 190.

In the Gildemeester collection, The Hague (according to the Goldsmid sale catalogue).

Sales.—Baronness de Pagniet, Utrecht, July 26, 1836, No. 29 (490 florins, Huydecoper van Nigtevegt).

Néville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 119.

Baron de Beurnonville, Paris, May 9, 1881, No. 482.

167. The Physician's Visit. W. 254.

$19\frac{1}{2}$ inches by 16 inches.

Sale.—Bell, London, 1881 (£514:10s., Colnaghi).

168. The Physician's Visit.—The girl lies in a four-post bed with curtains. Near her sits the old physician, to whom a maid-servant offers a glass of wine. Near the bed is a table with a cloth; upon it are two medicine bottles. A dog sniffs at a cord which hangs out of a charcoal-pan.

Very beautifully executed.

Canvas, 28 inches by 23 inches.

Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 213 (310 florins, Maclaine).

Baron de Beurnonville, Paris, May 9, 1881, No. 487.

169. A Young Mother with her Son at the Physician's.—The physician, wearing a black cloak trimmed with fur and a tall hat, sits at his study-table to the left, and looks attentively at a phial in his right hand, which he holds up to the light. The young mother stands on the right and points at her little son, who has a troubled look, and with folded hands awaits the physician's verdict. The figures are only half shown.

Canvas, 22 inches by 19 inches.

Sale.—Höpkén-Melenberg and others, Berlin, May 6, 1892, No. 71.

170. THE PHYSICIAN'S VISIT.—The physician visits a pregnant woman. There are six figures and two dogs. It is probably genuine.

Canvas, $27\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Sale.—F. H. Wenté of Amsterdam, Paris, February 22, 1893, No. 46.

170a. A PHYSICIAN AND A WOMAN VISITING A SICK BOY.—The authenticity of this is very doubtful, despite the signature upon the back of the chair. It is probably by an eighteenth-century imitator.

Sale.—F. H. Wenté of Amsterdam, Paris, February 22, 1893, No. 48.

171. A Young Woman weeping, with Two Physicians.—The

physicians sit at a table covered with a green cloth; one examines a urine-glass, the other looks attentively at a young woman standing behind the group; to the right another person turns away.

Signed "S." at the bottom to the right; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—Marie von Robert and others, Cologne, March 27, 1893, No. 295.

172. THE PHYSICIAN'S VISIT. Sm. 76; W. 362.—The physician, dressed in black, feels the pulse of a young girl, seated beside a table, on which are the remains of a meal. Near them a woman is playing on a spinet. A girl opens the door and speaks to a young man who, with hat in hand, steps across the threshold. Behind the girl is a laughing boy with a herring in his hand. On the floor is an open letter.

Signed in full; panel, $17\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 113. [Pendant to 478.]

Sales.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 109 (314 florins, C. van Heemskerck).

C. van Heemskerck, The Hague, November 16, 1783, No. 2 (500 florins, Baron Nagel).

Crawford, London, 1806, No. 13, under the title "The Unexpected Return" (£63, Lord Kinnaid).

(Possibly) Albert Levy, London, 1876 (£204 : 15s.). [Cf. 164.]

J. Louis Miéville, London, April 29, 1899, No. 83 (£798, Agnew and Sons). Identical with 164?

173. THE PHYSICIAN'S VISIT.—The sick woman lies in bed; near her stand the physician and a second woman. The physician examines the contents of a bottle in his right hand, which he holds up to the light.

$15\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

In the De Clercq collection.

Sale.—Van der Meulen and others, Amsterdam, April 3, 1900, No. 82.

174. THE PHYSICIAN'S VISIT. (?) Sm. 37; W. 245.—The girl sits to the right on a footstool. The physician stands beside a table, examining the contents of a bottle. A woman supports the head of the girl and appears to be unloosing her corset. The picture is genuine, but weak, with some good details.

Signed in full upon a prescription lying on the table; $11\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. Possibly identical with 146 (Sm. 37, W. 245).

Sales.—G. de Clercq, Amsterdam, June 1, 1897, No. 95 (1000 florins, Preyer).

Berlin, January 24, 1899, No. 40.

Amsterdam, April 16, 1901, No. 140.

175. A Physician visiting a Sick Girl. Sm. Suppl. 13; W. 141.—A pretty young girl, wearing a grey silk jacket trimmed with white fur and a scarlet skirt, sits to the right; she leans her head upon a cushion resting on a large book, which lies on a table covered with a cloth. Before her stands a physician with a thin and serious face; he wears a brown

costume and a black cloak, and has his hat on his head. He bends down to feel the girl's pulse. On the other side of the group stands a middle-aged woman, who appears, by the movement of her arm, to be addressing the physician. On the wall hangs a picture of Venus and Adonis.

Panel, 17½ inches by 14½ inches.

Sold by Messrs. Smith to William Theobald, 1842.

Sale.—Theobald, London, 1851 (£58 : 16s.).

176. The Physician's Visit.

Panel, 13 inches by 10 inches.

Sale.—London, June 20, 1903, No. 146.

Compare, as pictures of a moralising tendency also, "The Parable of the Rich Man and Lazarus," in the Hoogendijk collection (58), with the inscription, "In Weelde ziet toe"; the illustration of the proverb, "So gewonnen, so verteerd" ("Lightly come, lightly gone") in the pictures of oyster-feasts (854); and the "Marauders attacking Peasants," with the inscription, "Sauvegarde van den duivel" (785-6).

177. THE ITINERANT QUACK DOCTOR. Sm. 47 and Suppl. 33; W. 5.—Beneath a great tree the quack doctor stands on a wooden platform, approached by a flight of steps. He shows the astonished crowd a molar tooth which he has just extracted from the mouth of a peasant who is bound to a chair. The patient is held fast by a laughing man, while an old woman seems to be operating further on his neck. Among the spectators are a boy on a donkey and a stout man with a slouch hat. In the background is a church among trees. To the right stands a table with bottles and glasses. In the foreground a woman is wheeling in a barrow her husband, who has a glass in one hand and a jug in the other. Near them is a dog. Upon a beam in the upper right-hand corner sits a monkey with a pipe.

Signed in full on a bench to the left; oak panel, 15 inches by 20½ inches.

Described by Ch. Blanc.

Sales.—The Hague, July 15, 1749 (97 florins, W. Lormier).

W. Lormier, The Hague, July 4, 1763 (Hoet, ii. 439), No. 252 (420 florins, purchased for William V.).

In the cabinet of the Stadtholder William V. (Terw. p. 330, No. 252).

In the National Museum at The Hague, 1808.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2241.

178. THE ITINERANT QUACK DOCTOR. W. 148.—

Beneath a great tree stands the quack doctor, having in front of him a board placed on a cask, upon which are ranged his drugs and pots. He commends his wares to a peasant with bandaged arm and stick in hand, who stands before him. A woman is counting out her money to make a purchase. Other persons are behind her. In the left foreground is a boy with a slouch hat and one stocking slipping down; his back is turned to the spectator. In the background is a house among trees. To the left, on the trunk of the great tree, is an octroi notice with a black seal.

Signed in full at the bottom of the notice ; oak panel, $10\frac{1}{2}$ inches by 9 inches.

Sale.—A van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 101 (53 florins, Rombouts).

In the Rombouts collection, 1850.

In the Dupper collection, Dordrecht.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2247 ; from the L. Dupper bequest, 1870.

179. THE VILLAGE SURGEON.—A peasant, seen to the knees, sits in an arm-chair to the right ; he appears to be screaming with pain at an operation which the surgeon is performing on his ear. A woman with a white kerchief looks on anxiously. To the right is a view of a landscape with a large tree.

The signature, "J. Sten," is a forgery ; panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sales.—Nicolaas van Breemen (Hoet, ii. 483), The Hague, April 3, 1769.

Steyaert van de Bussche, Brussels, August 19, 1856 (purchased for the Brussels Museum).

Now in the Brussels Museum, 1900 catalogue, by Wauters, No. 447.

180. THE DENTIST. Sm. 8 ; W. 12.—In a village square the dentist has set out his apparatus, consisting of a chair and board, on an empty barrel marked with the arms of Leyden ; upon the board are phials, little pots, a case of instruments, a parchment with a wax seal and an inscription beginning "Carolus comes," with the date 1651. The dentist, who wears a tall felt hat, a grey costume, a brown cloak, and a chain round his neck, has just gripped the tooth of a patient, who writhes in agony ; the man is dressed in blue, and in his contortions has allowed one stocking to slip down. Five village children look on with curiosity or amusement. A woman with a basket on her arm wrings her hands. Behind her are three other peasants ; in the background are houses and trees.

It is very sketchily rendered ; the picture is not among the best works of Steen in the gallery.

Canvas, 13 inches by $10\frac{1}{2}$ inches.

Described by Ch. Blanc.

In the W. Lormier collection at The Hague, purchased by Bern. Wanner (Hoet, ii. 439).

Sale.—W. Lormier, The Hague, July 4, 1763, No. 251 (160 florins, T. P.

C. Haag, for the Stadtholder William V. ; Terw. p. 330, No. 251, and p. 711).

Now in the Royal Picture Gallery, The Hague, 1895 catalogue, No. 165.

181. AN ITINERANT QUACK DOCTOR.—Surrounded by spectators.

Ascribed to C. Dusart in the catalogue, but unquestionably a genuine Jan Steen.

Panel, $11\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

In the E. Harzen bequest.

Now in the Kunsthalle, Hamburg, 1887 catalogue, No. 51.

182. THE SURGEON'S VISIT.—A sick woman, whose leg is being bandaged by the surgeon.

In 1897 the picture was hung so high that it could not be properly seen. It is not noticed in the large catalogue, nor in the small catalogue of 1904.

Now at Hampton Court Palace, 1897 catalogue, No. 459.

183. THE VILLAGE SURGEON.—The surgeon takes a plaster from the foot of a peasant. A woman looks on. Three figures.

Ascribed to Brouwer, but by Jan Steen.

Now in the Nîmes Museum, Gower collection.

184. THE ITINERANT QUACK DOCTOR.—Before a table under an umbrella stands the quack, commending the virtues of a substance wrapped in paper to a crowd of old and young. An elderly woman holds out a urine-glass to him. Behind him stands his servant as a merryman. In the left foreground a young woman with a child at her breast offers for sale some cakes in a basket. On the right, a boy seated by a stream is filling his cap with water. Among the spectators is a youth on a donkey.

Signed in full, but a later hand has gone over the signature; canvas, 47 inches by 59 inches.

Exhibited in Düsseldorf, 1886, No. 318.

In the collection of Count Esterhazy, Nordkirchen, Westphalia. (Now in that of the Duc d'Arenberg?)

185. A VILLAGE SURGEON REMOVING A PLASTER FROM A PEASANT'S FOOT.—The patient sits to the left, on an upturned basket, and watches the operation with face drawn as in pain. The surgeon wears top-boots and a cap trimmed with fur. A woman stands near with a cloth in readiness. A puppy crouches on the ground near a foot-warmer. Near it are divers vessels, a basket of eggs, a pair of scissors, and the peasant's slipper and stocking. Before the window in the left background is a table with a globe, books, an inkpot, a violin, and other things. In the right background a boy and a girl seem to be admiring the surgeon's instruments; above them, on a shelf, are numerous bottles. A bird-cage is suspended from the ceiling.

Signed in full in the left-hand bottom corner; oak panel, 23 inches by 19 inches.

Sale.—Baron de Hirsch, London, February 6, 1897, No. 51.

In the collection of M. de Pret de Rose van Calesberg, Antwerp.

In the possession of the dealer F. Kleinberger, Paris.

Now in the Nardus collection, Château d'Arnouville, near Paris.

186. THE OPERATION. W. 16.—A peasant who imagines that he has stones in his head sits fast bound to a chair at the village surgeon's. Behind him stands the surgeon, apparently operating, and dropping a couple of stones from the peasant's head into a bowl which a sly old woman holds out. To the left, behind the chair, is a boy, who gives the surgeon stones from a basket. A crow sits on the cross-bar of

the chair and bites the hand of the peasant, who seems to be crying aloud for imaginary pain. Four laughing peasants look in at the window.

Signed in full in the left foreground; oak panel, $17\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—Boymans, Utrecht, August 31, 1811, B. No. 97.

Now in the Boymans Museum, Rotterdam, 1902 catalogue, No. 280.

187. THE OPERATION ON THE EAR.—A surgeon is operating on a man. A woman looks on.

Signed in full in the bottom left-hand corner; panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale (probably).—Corbett Winder and others, London, June 17, 1905, No. 57, measuring 14 inches by 10 inches.

In the collection of Mr. Leigh Pemberton, Torry Hill, near Sittingbourne.

188. A Village Surgeon bandaging a Peasant.—A peasant with a red cap has his left leg bandaged by a surgeon; a woman stands near.

Signed in full to the right; panel, 9 inches by $7\frac{1}{2}$ inches.

Exhibited in Amsterdam, 1867, No. 189.

Sales.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 116 (39 florins 10, Brondgeest).

J. Meynders, Amsterdam, April 23, 1838, No. 41 (75 florins, Steffelaer).

J. Slagregen and Roos, Amsterdam, August 19, 1856, No. 71.

H. de Kat of Dordrecht, Paris, May 2, 1866.

Baron W. C. P. van Reede van Oudtshoorn, Utrecht, April 14, 1874, No. 44 (310 florins, Rosmann).

188a. Small Picture with a Doctor Scene.

Sale.—Amsterdam, April 6, 1695 (18 florins; Hoet, i. 24, No. 50).

188b. Small Picture with a Barber-Surgeon's Room. W. 269.

Sales.—Amsterdam, April 13, 1695 (24 florins 10; Hoet, i. 26, No. 31).

Amsterdam, May 16, 1696 (52 florins, with another; Hoet, i. 37, No. 64).

188c. A Barber-Surgeon bandaging a Peasant. See W. 266.

Sale.—Amsterdam, April 20, 1701 (140 florins; Hoet, i. 63, No. 24).

188d. A Sick Man.—A small, very good picture.

Sale.—Amsterdam, March 25, 1728 (155 florins; Hoet, i. 322, No. 17).

188e. A Surgeon operating on a Patient's Palate.—An excellent work.

Sale.—Amsterdam, March 25, 1728 (92 florins; Hoet, i. 322, No. 18).

188f.—The Surgeon.—A small, very good picture.

Sale.—Amsterdam, May 6, 1729 (81 florins; Hoet, i. 337, No. 10).

189. **A Chiropodist.** W. 268.

16 inches by 13 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741 (36 florins; Hoet, ii. 27, No. 209).

189a. **A Barber-Surgeon's Room.** W. 269.—With a surgeon who is bandaging a peasant's foot.

Sale.—Amsterdam, October 10, 1742 (33 florins; Hoet, ii. 70, No. 65).

190. **An Itinerant Quack Doctor.** W. 271.—With many persons. Extraordinarily amusing.

31 inches by 43½ inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (210 florins, Hoet, ii. 77, No. 23).

190a. **An Itinerant Quack Doctor on his Stage.**—With accessories. Very humorous and careful in execution.

Sale.—The Hague, July 15, 1749 (90 florins; Terw. 55, No. 26).

190b. **A Barber-Surgeon's Room.** W. 269.—With a peasant whose foot is being bandaged.

Sale.—Maria Benkelaar and Anthony de Waart, The Hague, April 19, 1752 (51 florins; Hoet, ii. 333, No. 323).

191. **A Barber-Surgeon's Room.** W. 270.—With various figures. Very pleasing and beautiful in execution; of his best period.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (60 florins; Terw. 73, No. 65).

192. **A Peasant at the Dentist's, having a Tooth Drawn.** W. 272.

23 inches by 18 inches.

Sale.—Nicolaas Selhof, The Hague, March 28, 1759 (13 florins 15; Terw. 212, No. 28).

193. **A Quack Doctor extracting a Back Tooth.** W. 267 and 273.—With many persons. In the foreground is a peasant woman with a waggon of vegetables, a peasant on crutches, a man on a horse, and other persons.

16 inches by 14½ inches.

Described by Descamps.

Sale.—Van Zwieten, The Hague, April 12, 1741 (50 florins; Hoet, ii. 27, No. 206).

In the Arnoud Leers collection, Rotterdam, 1752 (Hoet, ii. 525).

Sales.—Arnoud Leers, Amsterdam, May 19, 1767 (73 florins; Terw. 600, No. 52).

J. van der Marck, Amsterdam, April 25, 1773, No. 308 (86 florins, van Damme).

Probably identical with the picture of the Van Parijs sale, Brussels, October 6, 1853.

194. A Village Doctor in his Surgery extracting a Peasant's Back Tooth.—The peasant wrings his hands for pain and raises his right foot. Pots of ointment and other utensils and instruments lie about.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sales.—Ew. van Dishoek, The Hague, July 9, 1745 (29 florins; Hoet, ii. 175, No. 107).

Ph. van der Land, Amsterdam, May 22, 1776, No. 84 (60 florins, Wubbels).

195. The Quack Doctor. Sm. 46; W. 264.—He is dressed in black, and is protected from the sun by an umbrella. His utensils are spread out on a table which stands in front of a house; there are some bottles and other things, with an owl. Among the spectators stands an old man with a white beard, who supports himself on crutches, and lays his left hand on the table.

Signed and dated 1641 (the date is incredible); panel, $16\frac{1}{2}$ inches by 25 inches.

Sale.—Langlier, Paris, 1786 (2960 francs).

196.—The Quack Doctor.—The quack doctor stands to the left before a tavern, commending his medicines. In the foreground are some horsemen, who look admiringly at a fine gentleman walking with a lady. At one side a woman with a child at her breast sits on the ground; another woman drags her drunken husband behind her. A wooden bridge leads over a calm stream; several holiday-makers sit in a boat; some boys bathe near them. In the background are booths, near which peasants are dancing and walking. The picture is humorous and lively in expression, and satisfactory in execution.

Canvas, 25 inches by 31 inches.

Sale.—Jan van Dijk, Amsterdam, March 14, 1791, No. 50 (142 florins, Bruys).

197. A Village Barber-Surgeon's Room.—The surgeon is bandaging a peasant's leg; near him is a woman, who hands him a glass of water, and there are other accessories in the background. Pre-eminently painter-like, careful, and beautiful in execution.

Panel, 15 inches by 12 inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 68 (300 florins, Van der Schley).

198. A Barber-Surgeon's Room.—A patient with a tumour behind the ear is seated. The surgeon stands behind him and holds the man's head with the left hand while he completes the operation with a knife in his right. The man writhes in agony in his chair. A compassionate woman looks on attentively with folded hands, while a fourth person comes in at the door. Masterly in expression.

Panel, 12 inches by 14 inches.

Sale.—M. Stategaart, Alkmaar, July 27, 1802, No. 4 (21 florins).

Probably the "Room in a peasant's cottage, in which a quack doctor surrounded by spectators is performing an operation," of the Van Beyma thoe Kingma and others sale, Amsterdam, October 25, 1876, No. 79. A panel measuring 12 inches by 14 inches.

199. **A Sick-Room.**—A woman lies in bed; the notary is making her will. Powerfully painted by Jan Steen or in his manner.
Canvas, 23 inches by 32 inches.

Sale.—Amsterdam, May 7, 1804, No. 152.

200. **The Village Surgeon.**—A peasant is having a plaster put on his leg by the village surgeon, while an assistant holds him firmly. In the background an old man jests with a woman, and offers her a purse of money. It is portrayed with talent and is neatly painted.

Panel, 11 inches by 9½ inches.

Sale.—Amsterdam, June 13, 1809, No. 139 (30 florins).

201. **The Quack Doctor.**—He stands on his platform, and commends his wares to numerous spectators. It is a very spirited composition.

Panel, 20 inches by 15 inches.

Sale.—Utrecht, April 22, 1811, No. 110.

202. **The Operation.**—A peasant has an operation performed on his head by a surgeon. His wife stands near with folded hands. In the background a woman enters at the door. Spirited and lifelike.

Panel, 19½ inches by 12 inches.

Sale.—J. D. Bosch and others, Haarlem, June 10, 1812, No. 18.

203. **The Dentist.**—A peasant, who has a basket of eggs and poultry with him, is having a tooth drawn. Humorous in characterisation and excellently painted.

13 inches by 10½ inches.

Sale.—Amsterdam, May 24, 1815, No. 105 (32 florins, Vinkeles).

204. **The Wound in the Shoulder.**—In a surgery a man is having his wounded shoulder examined. A boy stands near; farther back are a woman with her left arm in a sling and an assistant who is making a plaster. Humorous and excellently painted.

11 inches by 12 inches.

Sale.—Amsterdam, May 24, 1815, No. 106 (9 florins 5, Gruyter).

205. **A Old Man looking at a Wound on his Hand.**

Panel, 7 inches by 6 inches.

Sale.—Amsterdam, November 2, 1818, No. 66 (10 florins, Schmidt).

206. **A Surgeon's Consulting-Room.**

Panel, 11 inches by 9 inches.

Sale.—Amsterdam, November 2, 1818, No. 67 (21 florins 10, Darius).

207. The Dropsical Woman.—Composition of three figures, in which the genius and the brushwork of Jan Steen are at once recognised. Signed with the monogram; canvas, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—B. Boele, Amsterdam, October 30, 1823, No. 4 (50 florins).

208. A Peasant having a Tooth drawn by a Quack.

Panel, 22 inches by 19 inches.

Sale.—R. J. Bouricius, Arnheim, September 18, 1826, No. 119 (3 florins).

209. A Barber-Surgeon bandaging a Peasant's Leg.—With a woman standing near. Very expressive.

Panel.

Sale.—Amsterdam, May 10, 1830, No. 117 (38 florins, Barbiers).

209a. The Surgeon. Sm. 170; W. 166.—The surgeon is dressing a wound on the back of an old man seated in an arm-chair. An old woman leans on the back of the chair; beside her stands a man smoking his pipe.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Probably Sm. was mistaken in asserting that it was in the "Musée" at Frankfurt; no such picture can be traced in the Städel'sches Kunstinstitut.

A picture corresponding to the description occurred in the sale: L. Flameng, Paris, April 14, 1882, No. 70; it came from the Patrick Anderson collection.

210. A Surgery. Sm. 68 and Suppl. 41; W. 266.—The surgeon is bandaging the foot of an old peasant. The man wears a yellow jacket with striped sleeves and a large grey cloak, and has laid his right leg on a chair. An elderly woman stands near. In the background are a boy with a mortar and a girl, who is seen on the farther side of a half-door.

Panel, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sales.—De la Court-Backer, Leyden, September 8, 1766, No. 57 (160 florins, Van der Velde).

P. J. F. Vrancken, Lookeren, 1838 (770 francs, Steyaart).

211. The Consulting-Room of a Surgeon.—He is operating on a man's back. By Jan Steen, or after him.

Panel, 9 inches by 8 inches.

Sale.—E. J. Eelkama, Amsterdam, July 6, 1840 (25 florins, Roos).

212. The Village Surgeon. Sm. Suppl. 16; W. 128.—The surgeon wears a brown jacket and apron and a linen hat, and carries a case of instruments at his girdle. He is carefully removing the plaster from his patient's ear. The peasant's wife stands near, with a basket on her arm. Different accessories lie about.

Panel, $22\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Exhibited at the British Gallery, 1837.

In the collection of M. J. Barnes in 1842 (Sm.).

213. A Quack Doctor. Sm. Suppl. 101; W. 265.—The scene is

laid in the foreground of a landscape near a village. The quack doctor in black has mounted on a stage, placed on the left; he holds a bottle which a woman is buying. Near the quack a merry fellow plays a fiddle. Behind him an elderly man, hat in hand, waits to ask for advice. Among the numerous spectators are a man with a child in his arms, a peasant on a grey horse, and an old man who leans on a stick and converses with a woman carrying a milk-can on her head; a woman brings up a sick man on a wheelbarrow.

Canvas, $24\frac{1}{2}$ inches by 33 inches.

Bought in exchange of Mr. Charles Heusch by Messrs. Smith (between 1833 and 1842, Sm.).

213a. A Dentist.—By Jan Steen or in his manner.

Sale.—J. B. J. Emmerechts, Antwerp, October 13, 1845, No. 71.

214. The Quack Doctor.—A quack doctor stands under an umbrella at the foot of a tree and commends his medicines, which lie on a table in front of him. An old woman asks for a remedy. In the foreground are a boy carrying two cocks, and two dogs. In the background a sick man is being carried away.

Spirited and carefully executed.

Panel, 14 inches by $10\frac{1}{2}$ inches.

Sale.—S. A. Koopman, Utrecht, April 9, 1847, No. 31.

214a. Two Quack Doctors.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

215. The Surgeon.—In a bedroom ten persons are grouped round a sick young woman who has sprained her ankle; she stretches out her bare foot to the surgeon, who kneels on the ground, with his case of instruments and his hat lying near him.

Canvas, $22\frac{1}{2}$ inches by 24 inches.

Compare the Hampton Court picture (182).

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 488.

216. THE SELLER OF WAX FIGURES.—A bold-faced hawker shows his little wax figures to an astonished crowd of villagers. His wife, profiting by their absorbing curiosity, picks the pocket of a woman wearing spectacles. Another rogue on the left tastes the milk in the pails which a man is carrying. At a window a peasant is jesting with a stout girl, without paying much attention to the scene below.

Signed above the window-frame "Steen"; canvas, $26\frac{1}{2}$ inches by 21 inches.

In the first Morny collection.

In the old Boissière collection.

Sale.—Martinet, Paris, February 27, 1896, No. 39.

A picture, identical in subject but painted on panel (5 inches by 5 inches) and signed, was in the sale of H. W. Richardt, Rotterdam, October 26, 1882, No. 55.

217. **THE QUACK DOCTOR.**—13½ inches by 10½ inches.

Sale.—At Robinson's and Fisher's, London, June 1, 1897, No. 108.

218. **THE VILLAGE SURGEON.**—A room with four persons. A peasant with an injured foot is seated and is undergoing an operation. His hat hangs on the back of his chair. A woman with a swollen face looks on. In the left background a man is going out at the door. Genuine and very delicate.

Signed in full in the left-hand bottom corner; panel, 14½ inches by 12 inches.

Sales.—Amsterdam, July 25, 1804, No. 73 (150 florins).

M. Udink, Amsterdam, October 28, 1808, No. 56 (75 florins, Spaan).

Amsterdam, October 10, 1855, No. 277 (160 florins, Roos).

Du Bus de Gisignies, Brussels, May 9, 1882, No. 71, and April 14, 1896.

Foucart, Valenciennes, October 12, 1898, No. 103.

218a. **The Village Surgeon.**—10½ inches by 8 inches.

Sale.—F. Manley Sims and others, London, March 23, 1903, No. 19.

219. **THE FORTUNE-TELLER.**—She stands on the left in a stooping posture, with a child on her back. Before her a young woman stretches out her hand; behind her is a young man with a flat turban. A negro boy holds a sunshade over the young woman. In the distance to the left are a horseman with his back to the spectator and a woman on a balcony. The wall of a palace forms the background. The picture produces a strange impression, because the figures are life-sized; but the brownish-yellow and pale violet hues of the dresses and the treatment of the drapery are characteristic of the artist. The flesh is brownish in tone. The hand of the young woman is also quite in the manner of Jan Steen.

Signed in full in the upper right-hand corner; canvas, 46½ inches by 60 inches.

In the possession of the dealer Schwartz, Vienna, 1902.

Now in the collection of Karl J. Trübner, Strassburg.

220. **A Fortune-Teller.**—She is telling the fortune of an old man in front of an inn. With other figures. Very finely composed.

Panel, 9½ inches by 8 inches.

Sale.—G. C. Blanken, The Hague, June 4, 1800, No. 16 (80 florins, Spruyt).

221. **A Lady Conversing with a Gipsy Woman.**

17 inches by 13½ inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823, No. 33 (127 florins, De Lelie).

222. **A Peasant's Cottage, with Country Folk.**—In the foreground a fortune-teller plies her trade. Fine drawing and masterly brushwork.

Canvas, 12 inches by 9 inches.

Sale.—J. Roelofs of Nimwegen, Amsterdam, March 8, 1824, No. 143 (70 florins, Van der Berg).

223. The Gipsy Woman. Sm. Suppl. 74; W. 395.—A hilly landscape is intersected by a river bordered with trees. On the left is an inn; a child sits on the steps. In the centre of the foreground is a cunning gipsy woman, who engages the attention of a foolish rustic while a lad robs his basket of eggs. A woman, carrying pails on a yoke, appears to be amused at the trick. On the right two men and two women are resting; one of the women is combing a man's hair. Beyond them is a child.

Canvas, 20 inches by $26\frac{1}{2}$ inches.

Sale.—London, 1833 (42 guineas, Chaplin).

In the possession of the dealers Messrs. Thomas Agnew and Sons, London.

224. The Fortune-Teller.—A young woman, who has just left her bath and sits in an arm-chair beside a pump, is having her nails trimmed by a maid-servant. An old woman behind her is telling her fortune.

Panel, $22\frac{1}{2}$ inches by 17 inches.

Sale.—C. M. Bronkhuyze van Leede en Oudewaard, Leyden, October 13, 1863, No. 55 (645 florins, Van Rheenen).

225. The Fortune-Teller.—A well-dressed couple—a young lady in yellow silk and a gentleman in black—are having their fortunes told by an old gipsy woman, who holds a marmot on her left arm. A ragged child offers the lady some flowers. To the right, under the shade of an oak tree, are six gipsies. Two others are under a red-brick archway near a tower which serves as a dovecot. A child is blowing the fire under a pot, and a woman is picking up wood from the ground.

$29\frac{1}{2}$ inches by 24 inches.

Sale.—M. J. Roelofs Thijssen, Amsterdam, October 26, 1891, No. 58 (2500 florins, Preyer).

226. The Alchemist. Sm. 73; W. 361.—Beside the smelting furnace, on the plate of which a charcoal fire glimmers, sits an alchemist, who is in the act of throwing a silver medal into the crucible. The piece and the jewellery lying near it appear to be the last remaining property of his wife, who stands weeping behind him. She is dressed in yellow silk, with a grey bodice and red sleeves, and is accompanied by her child. The man turns his head towards her, and with a smile of superiority appears to make light of her complaint. An empty purse lies in the foreground; in the background to the right a sheriff's officer and an assistant are taking an inventory of the furniture.

Signed in full in the left-hand bottom corner; canvas, $13\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

A copy is in the Stockholm University Library.

Engraved in reverse by F. Godefray; etched by J. Eissenhardt.

Sales.—A. Sijdevelt, Amsterdam, April 23, 1766, No. 33 (100 florins).

Holderness, London, March 6, 1802 (£73: 10s., Pretberran).

In the collection of Edward Gustav May, Frankfort, sold in 1842 to the Stadel'sches Institut.

Now in the Stadel'sches Kunstinstitut, Frankfort, 1900 catalogue, No. 216.

227. THE ALCHEMIST.—The alchemist, seen to the right in

profile, sits at his table, on which are a crucible, papers, and other objects. Behind him are two persons singing from one sheet of music. In the background to the left is a woman with a child at her breast; she presses the child to her with her right hand, and with the left wipes the tears from her eyes. The picture is dark in tone, but otherwise not bad; it is of mediocre quality. The unfavourable condition of the picture renders it impossible to say definitely whether it is genuine. It corresponds in every respect to the picture in the Wallace collection (228), but that is decidedly the better of the two.

Signed with the monogram in the upper right-hand corner; panel, 16½ inches by 11½ inches.

In the collection of W. C. Schönstedt, The Hague (1897).

Sale.—The Hague, November 10, 1903, No. 242.

In the collection of G., of N., near Delft.

Sale.—Amsterdam, November 15, 1904, No. 29 (2050 florins).

Now in the collection of L. den Beer Poortugael, The Hague.

228. THE ALCHEMIST (or, "A Boor Household"). Sm. 152; W. 122.—An elderly man sits before a crucible; another reads a sheet of paper and seems to attract the attention of a third man. In the background is a ragged woman with a child, who is apparently sacrificed to her husband's belief in alchemy; she is weeping bitterly.

Panel, 15¾ inches by 11¼ inches.

Engraved by Boydell.

Sale.—J. J. van Mansveldt, Utrecht, April 8, 1755, No. 21 (73 florins).

In the collection of the Marquis of Hertford, 1833.

Now in the Wallace collection, London, 1901 catalogue, No. 209 (under the title of "A Boor Household").

229. THE ALCHEMIST.—Six figures. The alchemist, dressed in loose grey jacket and breeches and a brown cap, sits at the smelting furnace, and is about to throw into the crucible the last florin belonging to his wife, who stands behind him to the left. A man standing between them reads out to the woman a formula, and seeks to inspire her with confidence in the experiment. Behind her stands a boy with an anxious face, holding a clarinet. In the background a stout man with a ruddy face repeats aloud what a thin pale man, who is seen in profile, dictates to him. Upon the fireplace is a label with the words: "Theofrastus Pareselsis Esho." To the left is a view of a landscape. The handling is full of life, and the artist has given a distinct character to each of the figures without descending to caricature, as he usually does. The colour, though especially vivid in the woman's yellow dress, is on the whole sombre. The execution is highly spirited and broad, but at the same time careful. The smaller picture at Frankfort (226) is finer than this.

Signed in full and dated 1668; canvas, 29½ inches by 30 inches.

Described by Waagen (iii. 27, and Suppl. 137).

Exhibited at the Royal Academy Winter Exhibition, 1871.

Formerly in the collections of Colonel Bourgeois, London, and Lord Overstone, London.

Now in the collection of Lady Wantage, London, 1902 catalogue, No. 221.

230. THE ALCHEMIST.—With an emphatic gesture he points out to his starving wife a passage in an open book. In the background is the crucible on the furnace. To the right are crying children, among them the familiar types of the artist's own children. The picture is fine in colour. The woman is dressed in a yellow skirt and red jacket with a purple front.

Signed in full in the right-hand bottom corner and dated 1668; panel, 28½ inches by 22½ inches.

Formerly in the Manfrin Gallery.

Now in the Accademia, Venice, 1895 catalogue, No. 180.

230a. The Alchemist.—Remarkable and true to life.

Sale.—Gerard van Sypes (should be "Everard van Sypestein"), Utrecht, April 11, 1714, No. 18 (80 florins).

231. The Alchemist.

42 inches by 32 inches.

Sale.—Sir R. Strange, London, 1771 (£36:15s., Lord Clive).

232. The Alchemist. Sm. 128; W. 375.—To the left sits a thin and wretched woman with a child at her breast. A hungry child beside her is scraping out the fragments of food from an earthenware pan. A third child and an aged woman are near her. On the right the alchemist is watching his crucible on a furnace. His companion stands behind him, leaning on the back of a chair. In the background are three other persons, one of whom is scratching his head.

Panel, 22½ inches by 18 inches.

Sales.—J. van Bergen van der Grijp, and others, Soeterwoude, June 25, 1784, No. 44 (199 florins, Van Aken).

Madame J. Ph. de Monté, Utrecht, July 4, 1825, No. 4 (2005 florins, Louf).

W. A. Verbrugge, The Hague, September 27, 1831, No. 59 (1105 florins, Hagens).

233. THE RHETORICIANS. Sm. 175; W. 199.—To the left is an open window, before which stand some peasants. They listen with an amused air to a man leaning on the casement, who reads to them from a paper. In the foreground a peasant with a fool's cap embraces a girl sitting on a bench. At the back are a standard-bearer, a peasant with a pipe in his mouth, and two citizens. On the right a man is reckoning on his fingers for another man. Behind them a man, with his back to the spectator, drinks from a jug. Through the curtained window is seen in the background a house among trees. From the ceiling hangs a wreath of flowers, in the midst of which is a sheet of paper inscribed, "In liefde vry" ("Free in love"), with a four-lined stanza, of which only these few words are legible:—

. . . poeten fyn

Maer moet er eeten syn.

The full signature comes beneath the stanza; canvas, 34 inches by 39½ inches.

Sales.—J. Enschedé, Haarlem, May 30, 1786, No. 8.

Six van Hillegom, Amsterdam, July 7, 1844 (1955 florins).

Hendrik Six, Amsterdam, November 25, 1851, No. 48.

Afterwards in the possession of the dealer Roos, Amsterdam, and of the dealer Nieuwenhuys, Brussels.

Sold by Etienne Le Roy, 1856, to the Brussels Museum.

Now in the Brussels Museum, 1900 catalogue, by Wauters, No. 445.

234. THE CROWNED RHETORICIAN.—Four full-length figures. A man, whose bald head is encircled with a wreath, reads out something from a paper. A young man, wearing a tall hat, with a pen behind his ear, looks over the paper. To the right are a laughing man with a full glass in his hand and another with a straw in his mouth. Upon a placard hanging from a balustrade are the words:—

Waerom draegt en sot syn tecken?
Om dat hy te voren geck geleden.

Signed in full in the centre of the balustrade; canvas, 28 inches by 24½ inches.

Old copies, modified in some details, are in the Peltzer collection, Cologne, and in the collection of A. Bredius, The Hague; the latter has the inscription, "In liefde verwarmt" ("Warmed in love").

A similar picture of the same dimensions, but painted on panel, was in the sale of H. Reydon and others, Amsterdam, April 5, 1827, No. 47 (105 florins, Van der Berg): the placard was inscribed, "In liefde bloeiende" ("Blooming in love").

Formerly in the Zweibrücken Gallery.

Now in the Picture Gallery, Augsburg, 1899 catalogue, No. 592.

235. The Crowned Rhetorician. Sm. 189; W. 382.—A group of four figures. An old man, whose brows are encircled with laurel, leans on a bar, reading a paper, which he holds with both hands. A man, with a pen behind his ear, stands on his right, and a merry fellow with a glass of liquor in his hand is on his left. A jug with a pipe in it and a tablet are suspended to the bar in front. "Painted in a free and spirited manner" (Sm., who entitles it "The Club").

Canvas, 39 inches by 32½ inches.

Sale.—George Gillows, London, 1832 (Stanley).

Probably the picture exhibited by Edward Loyd at Manchester, 1857, No. 932.

236. A Company of Rhetoricians by Candlelight. W. 451.
15½ inches by 12 inches.

Sale.—J. van Zaanen, The Hague, November 16, 1767, No 18 (32 florins 10).

236a. A Visit to the Village Lawyer.—Four figures.
Signed; panel, 24½ inches by 20½ inches.

Now in the collection of Hugh P. Lane, Dublin.

237. A LEARNED MAN AT HIS STUDY TABLE.—Near

the man is a boy with an ivy wreath, holding an hour-glass. Through a door at the back enters Death with a weeping child.

The signature is apparently genuine ; panel.

In the Nostitz collection, Prague, 1877 catalogue, No. 200.

238. An Astronomer in his Room.

Sale.—Amsterdam, March 28, 1707 (Hoet, i. 116), No. 89 (170 florins).

239. An Advocate reading a Letter. W. 404.—It is brought to him by a peasant.

A small picture.

Sale.—Rotterdam, April 27, 1713 (Hoet, ii. 365), No. 1 (75 florins).

240. A Court of Justice.—Several judges sit in a court ; before them stands a fettered criminal, who is held by an officer.

Panel, 11 inches by 14 inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 95 (100 florins, Brondgeest).

241. An Old Man cutting his Pen. W. 18.—He leans his elbows on a table, upon which are his hat, an ink-pot, and much paper. His black clothes are sharply relieved against the wall. The figure is seen to the knee.

A small and very precious picture.

Panel, 10 inches by 9 inches.

Sales.—A. Dijkman, Amsterdam, July 17, 1794, No. 40.

M. Udink, Amsterdam, October 28, 1808, No. 58 (111 florins).

Boymans, Utrecht, August 31, 1811, No. B 99.

Formerly in the Boymans Museum, Rotterdam, 1859 catalogue, No. 310. Burnt in the fire of 1864.

242. The Young Student. W. 506.—A young man, with his left hand on his knee, reads a book lying on a table covered with a green cloth. Beside it are a globe and an ink-pot on a paper.

Signed in full on the paper ; panel, $9\frac{1}{2}$ inches by 8 inches.

Sale.—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 81.

243. A Visit to the Lawyer.—The rent-day. Four persons. $18\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sales.—Baron de Hirsch, London, February 6, 1897, No. 52.

Murchison and others, London, June 11, 1897, No. 60.

244. A Peasant receiving a Monk's Blessing. W. 449.—The peasant kneels before him ; a basket of eggs is placed near.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Described by Descamps.

Sales.—Arnoud Leers, Amsterdam, May 19, 1767, No. 53 (50 florins).

J. W. Heybroek, Rotterdam, June 9, 1788, No. 76 (21 florins, Van Beestingh).

A. van Beestingh and others, Rotterdam, April 30, 1832, No. 2 (182 florins, Lamme).

245. A Priest hearing a Confession.—He smilingly holds his pocket-handkerchief to his mouth while listening to the confession of the penitent.

Signed ; panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—Néville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 121.

246. THE DRAUGHTSMAN. W. 469.—A young man in brown is drawing a bust by the light of a candle, which is placed behind it.

Signed in full in the right-hand bottom corner ; panel, $9\frac{1}{2}$ inches by 8 inches.

Exhibited in Utrecht, 1894, No. 432.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 310.

Formerly in the collection of Jos. H. L. Bouman, Utrecht.

Now in the Lakenhal Museum, Leyden.

247. THE DRAWING-MASTER. Sm. 36 ; W. 348.—A young girl is drawing a bust ; the master corrects the drawing. She looks on and at the same time sharpens her pencil ; in her left hand she holds a palette. Behind the table sits a boy. Upon the table is, among other objects, Lievens's woodcut of an old man. Behind a Flemish curtain is the studio, in which a picture just begun may be seen on an easel. In the right foreground is a fine still-life group, composed of a laurel wreath, a skull, a muff, a lute, and other things. This is a very fine picture.

Panel, 18 inches by 15 inches.

Sales.—Amsterdam, May 15, 1708 (Hoet, i. 121), No. 7 (45 florins).

F. van Hessel, Amsterdam, April 11, 1747, No. 1 (255 florins).

Duc de Lavallière, Paris, February 21, 1781 (1800 francs).

In the possession of the dealers P. and D. Colnaghi, London, 1897 ; and of the dealers Forbes and Paterson, London, March 1901 (A. Bredius).

Now in the possession of the dealers Dowdeswell and Dowdeswell, London.

248. A Draughtsman in his Studio.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707, No. 27 (105 florins).

249. HORSE-FAIR IN RIJSWIJK.—In a large square, with trees and the church of Rijswijk at the back, and with a row of tents on the left, are numerous curious spectators and horse-lovers. Amidst the crowd is the coach-and-six of the Prince of Orange. On the left a family are seated on the grass, taking their luncheon. In the centre are horsemen and some children in a goat-chaise. On the right a drunken man is led away by his wife. In front of them is a boy on a hobby-horse. Lafenestre's catalogue states that the sky is probably painted by Jan van Goyen ; this is certainly not the case.

Signed in full in the right-hand bottom corner ; canvas, 44 inches by 62 inches.

Exhibited at The Hague, 1890, No. 101.

Now in the collection of Victor de Stuers, The Hague.

250. THE HORSE-FAIR.—A small and delicate picture, ascribed

to Wouwerman. To the right is a white horse, with many other horses. On the left is a group before an inn. In the foreground are dogs disporting themselves.

Now in the Brocard collection, Moscow (A. Bredius).

251. Village with a Pig-Market near an Inn.—With many jovial figures.

Panel, 15 inches by 19½ inches.

Sale.—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 111 (100 florins, Lelie).

251a. Pig-Market in a Village.—A man in the foreground wheels a pig in a barrow. Two drunken peasants lie on the ground. One is being raised up by two women. On a rising ground are a merry peasant and a woman. Near them is a fiddler. Under a verandah before the inn some peasants are seated. There are numerous other figures, including men who are buying pigs.

Sale.—Amsterdam, May 17, 1839, No. 37 (223 florins).

252. THE FISH-MARKET AT LEYDEN. Sm. 83 and 178; W. 366.—A dense crowd of people is buying and selling in an open market-place. In the centre of the foreground a dealer under an awning is bargaining with an old woman. Near them are two burghers; farther to the left is a third man carrying away a net full of fish. The booths extend along the bank of the "new Rhine" into the background. To the right is the Maarsmanssteeg. The corner house on the right hand bears the name of "The Elephant." The tower of the town hall is seen above the houses to the left. In the centre of the background is the Corn Bridge. A workman is pushing a barrow with a sack of flour in it.

Signed with the monogram on the sack; canvas, 17 inches by 22½ inches.

Sales.—Soeterwoude, Leyden, August 14, 1767, No. 5.

London, 1806 (£441).

G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 115 (150 florins, Lelie).

W. A. Verbrugge, The Hague, September 27, 1831, No. 58 (365 florins, Hagens).

Viruly van Vuren en Dalem of Rotterdam, Amsterdam, 1880.

Purchased in 1881 by the Frankfort Kunstverein.

Now in the Städel'sches Kunstinstitut, Frankfurt, 1900 catalogue, No. 216a.

253. THE FISHMONGER. Sm. 177; W. 97.—An elderly man with a grey beard and a woollen cap offers a fish to a young girl. Near the booth are a boy and a girl. Behind the fishmonger stands a young man, smoking a pipe. Another man leans on the half-door of a house. To the right is a fine landscape. It appears to have been over-restored, but must have been a very good picture.

Signed in full on the edge of a barrow to the right; panel, 22 inches by 17 inches.

Described by Ch. Blanc, Nagler, Waagen (ii. 45), and in Ottley Young's *Stafford Gallery*, in which it is engraved, No. 133.

Sale.—W. A. Verbrugge, The Hague, September 27, 1831.

Now in the Bridgewater Gallery, London, 1851 catalogue, No. 191.

254. Market with Peasant Woman buying Crabs.—In the background are a bridge, trees, and houses.

Panel, 18 inches by 16 inches.

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 404 (100 florins, De Court).

255. Fish-Dealing on the Beach.—Well painted.

Canvas, 24 inches by 30 inches.

Sale.—Pictures from the Jesuit Houses, Brussels, May 12, 1777.

255a. A Beach Scene.—In the foreground two fishermen offer their wares to two gentlemen and a lady. Some children stand near. In the background are some sailing boats.

Canvas, 18 inches by 28 inches.

Sales.—Amsterdam, May 7, 1804, No. 148.

Barend Kooy, Amsterdam, April 20, 1820, No. 88 (50 florins, Lelie).

255b. Fish-Market on the Beach.—Many figures.

Panel.

At Schloss Rudolstadt in 1863, according to Parthey (ii. 577).

256. THE DEALER. Sm. 94 and Suppl. 112; W. 370.—In a passage a man offers a dead bird for sale to a woman dressed in a red jacket and a light brown skirt, with a wooden pail on her arm. Farther back is a man dressed in greyish black, who looks on; in the distance is another man offering a pigeon for sale. To the left are a woman, a maid-servant with a child, and other figures. The figure of the woman is somewhat out of tone with the rest of the picture, but is very delicate in colour; especially good is the expression of unconcern on the woman's face as she passes the man.

Signed to the right on a bench; panel, 14½ inches by 10½ inches.

Sales.—Lebrun, Paris, 1811 (1852 francs).

Beckford, Fonthill, 1823 (bought in at 163 guineas).

Probably the Fonthill picture, from the Aynard collection, sold to Delahante in 1823 (for £173) under the title of "The Poultry Market; Woman buying a Fowl."

Comte de Perregaux, Paris, December 8, 1841, No. 34 (10,447 francs 50).

W. W. Hope, London, 1849 (bought in): at a second sale of the same collection in the fifties.

Now in the collection of E. de Rothschild, Paris.

257. A Game-Dealer's. W. 428.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 56 (12 florins).

258. The Dealer. W. 335.—In a courtyard with stone steps, seen

from the front, upon which are a copper mortar, dead fowls, game, and vegetables, stands a lad with a duck under his arm. Beside him is a young girl holding an egg, with an old man and a peasant woman, whom a man is kissing. With accessories. (*See Note following 889.*)

Panel, 22½ inches by 18 inches. [This is the same as 388.]

Sales.—J. D. Nijman, Amsterdam, August 16, 1797, No. 239 (150 florins).
London, June 14, 1907, No. 47 (£1680, Dowdeswell).

259. A Market.—At a house-door in the foreground sits a peasant, who has bought a cock from a comely woman with a pail on her arm. Numerous other market people are seen on one side in the distance. The picture is carefully executed as if it were by G. Metsu.

Copper, 14 inches by 10 inches.

Sales.—P. Fouquet, Amsterdam, April 13, 1801, No. 67.

M. Udink, Amsterdam, October 28, 1888, No. 55 (506 florins, Hulswit).

260. THE WOMAN GAME-DEALER.—The woman sits in the foreground on a staircase leading to a large pillared hall; she is surrounded by all kinds of game. A sportsman at her back is addressing her; he carries a musket and holds up a hare in his right hand. In the background is a view of a village and a clump of trees. It is in a very bad state of preservation, but is to all appearance genuine.

The price paid at the sale was probably given for the sake of the finely carved wooden frame.

Canvas, 40 inches by 50 inches.

Sale.—Merlo, Cologne, December 9, 1891, No. 177 (75 marks, or £3 : 15s.).

261. The Woman selling Vegetables. Sm. 42 and 61; W. 349 and 350—A view of a town with a large stone gateway, through which is seen a canal. In the foreground sits the woman, with different kinds of vegetables on a bench in front of her. She holds out a basket of vegetables to a maid-servant, who has a copper market pail on her arm. Near her is a well-dressed boy, who, with hat in hand, makes a bow. The picture is a masterpiece, both in composition and in execution, and is equal to a G. Metsu.

Panel, 29 inches by 24 inches.

Described by Descamps.

Sale.—Couwerven, Middelburg (Hoet, ii. 538), Leyden, July 31, 1765, No. 50 (115 florins).

De Montriblout, Paris, 1784 (570 francs) (described as on canvas).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 202 (575 florins, Wijnands).

262. A Sale of Fruit.—Before a house with a verandah stand several people and children in front of a fruit stall.

Signed in full; panel, 18 inches by 14½ inches.

Sale.—Schultz and others, Amsterdam, July 10, 1826, No. 103 (136 florins, Gild).

263. A Woman selling Vegetables, seated, with a Market Pail. Canvas, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—Amsterdam, April 1, 1833, No. 164 (4 florins, Hanen).

264. A Vegetable Market.—A woman dealer bargaining with a girl. Near her are a beggar and other figures. Sketchy.

Panel, $16\frac{1}{2}$ inches by 19 inches.

Sale.—Willmet and others, Amsterdam, January 25, 1836, No. 161 (480 florins, Brondgeest).

265. THE LITTLE HAWKER.—In an interior sit a man and a woman, to whom a boy offers cakes for sale.

Signed in full; canvas, 15 inches by 12 inches.

Now in the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 76.

266. The Gaufre-Seller.—W. 442.

Panel, 13 inches by $10\frac{1}{2}$ inches.

Vandewalle donation, 1884.

Now in the Dunkirk Museum, 1891 catalogue, No. 313.

267. THE GAUFRE-SELLER. W. 151.—On the right is a man, hat in hand, who carries on his arm a basket with a cornet. Bowing, he offers a long object to a girl seated on the left. Near the girl is a flute-player. An old woman lays her hand on the girl's shoulder. In the foreground is a dog barking at the hawker. In the background is a niche, with a window. [Compare 268.]

Signed in full in the right-hand bottom corner; panel, 14 inches by $11\frac{1}{2}$ inches.

Described by Blanc.

Sale.—Amsterdam, April 14, 1791, No. 131. [Pendant to 722.]

Now in the Rouen Museum, 1890 catalogue, No. 540.

268. Interior with Two Men and Two Women. Sm. 181; W. 125.—The comely girl turns in her chair towards a thin man, who has a basket on his arm and a piece of gingerbread in his hand, and seems to be recommending his eatables. The other man sits to the right of the woman and plays a flute.

Panel, 16 inches by 13 inches (about).

Engraved by L. A. Claessens under the title "Les Amours de Jan Steen."

This picture and another, probably the pendant (722), correspond with two other pictures of different dimensions, which were sold at the Keiser or Keyser ale, Alkmaar, 1766, for 112 florins. [See also 721 and 425.]

In the collection of Edward Gray in 1833 (Sm.). Possibly identical with the Rouen picture (267).

269. The Baker. W. 442.—The baker leans over the half-door of his shop and blows a horn. His wife sits within at the window, arranging the loaves. It is rendered in a very natural and careful style.

$12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Compare, among the portraits, that of the baker Oostwaard (872).

Sale.—J. P. Wierman, Amsterdam, August 18, 1762, No. 49 (55 florins).

270. The Baker.—A baker threatens to strike a child who has broken his plate. Several children stand near in different attitudes. The whole scene is rendered in a spirited and easy manner.

Canvas, 13 inches by $15\frac{1}{2}$ inches.

Sale.—C. van Hardenberg, Utrecht, September 20, 1802, No. 80 (19 florins 5, De Munich).

271. A Peasant in front of a Baker's Shop selling Milk to a Girl. Sm. 70; W. 358 and 420.—There are several figures at the door. A boy looks on.

Canvas, 23 inches by 19 inches.

Sales.—Seger Tierens, The Hague, July 23, 1743, No. 187 (116 florins).

Gerard Bicker van Zwieten, The Hague, April 4, 1755, No. 54 (172 florins 15).

Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 4 (225 florins, Lemmers).

Sir S. Clarke and G. Hibbert, London, 1802 (£71 : 8s.).

Zachary, London (£283 : 10s.).

272. The Milkman, a Woman, and a Man blowing a Horn.

Sale.—D. Macintosh, London, 1857 (£252, Smart).

273. A Fool selling Spectacles.—Near him is an old man trying on a pair.

Canvas, $64\frac{1}{2}$ inches by $34\frac{1}{2}$ inches.

Sale.—Leyden, July 3, 1821, No. 51 (3 florins, Lamme).

274. The Spectacle-Dealer.—In front of a peasant's cottage an old woman bargains with the dealer for a pair of spectacles which she is trying on. A man seated beside her is laughing at the incident. Two boys and a girl examine the dealer's stock.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Sales.—G. C. Blanken, The Hague, June 4, 1800, No. 17 (43 florins, Valette).

Twisk, Amsterdam, October 3, 1837, No. 45 (361 florins, Chaplin).

275. The Spectacle-Dealer.—He offers his wares to a man in a cloak.

Panel, 20 inches by $14\frac{1}{2}$ inches.

Sale.—J. D. Boehm, Vienna, December 4, 1865, No. 1726.

276. An Old Man and a Woman weighing Coin.—Half-length figures, seated in an interior.

Panel, $14\frac{1}{2}$ inches by 19 inches.

Sales.—Stephanus Loquet and others, The Hague, September 8, 1789, No. 25 (25 florins, Wubbels).

(Probably) Rotterdam, April 11, 1827, No. 290 (250 florins, Esser).

277. A Man and a Woman weighing Coin.—Both watch the

balance with attention. It is a small but very spirited and excellent picture.

Signed.

Described by Waagen (ii. 228).

Formerly in the collection of Edmund Phipps, London (Waagen).

278. **A Smithy.**—Two smiths are striking an anvil; a third stands before the fire. At one side sits a man conversing with one of the smiths at the anvil. It is rendered with much spirit and vigour.

14 inches by 11½ inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 145 (8 florins 50).

279. **A Smithy at Night.** W. 468.—Three figures. Two are hammering a piece of glowing iron; the third looks on with a pleased expression.

Canvas, 11 inches by 9 inches.

Sale.—Kleynenbergh, Leyden, July 19, 1841 (122 florins, Exforth).

280. **THE BLIND BEGGAR.**—He sits at the side of a road, dressed in brownish yellow. A boy in dark brown takes red fruit from his hat and puts it in a bowl which the beggar holds out. Behind them is a woman, wearing a yellow jacket, a blue apron, and a broad-brimmed straw hat, with a marketing pail on her right arm. To the left is a tree; in the distance, to the right, is a church tower. The figure of the boy is especially good.

Panel, 19½ inches by 15½ inches.

Described by Waagen (ii. 392).

Now in the collection of Lord Scarsdale, Kedleston Hall, Derby.

281. **A Hurdy-Gurdy Player with a Company of Beggars.** W. 414.—He stands in front of an inn; some children are near him. 16 inches by 12 inches (or 15 inches by 11½ inches).

Sales.—Samuel van Huls, The Hague, September 3, 1737, No. 103 (44 florins).

Amsterdam, May 11, 1756 (Terw. 138), No. 25 (29 florins).

282. **A large Picture with Beggars.** W. 430.

Sale.—David Ietswaart, Amsterdam, April 22, 1749, No. 91 (4 florins 10).

283. **A Beggar with his Family receiving Alms.**

Panel, 14½ inches by 11 inches.

Sale.—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 65 (57 florins, Wubbels).

284. **THE SCHOOLMASTER.** Sm. Suppl. 22; W. 198.—The master sits in his arm-chair on the left and orders a weeping boy, who reluctantly stretches out his hand, to come nearer that he may give him a stroke. On the ground lies a sheet of paper. Several children stand behind the master's table and look on with amusement. In the background to the right sits a boy, writing.

Signed in the left-hand bottom corner with the monogram; panel, 16½ inches by 14½ inches.

Sales.—De la Court Backer, Leyden, August 9, 1766, No. 56 (335 florins, Diodati).

P. J. Hogguer, Amsterdam, August 18, 1817, No. 80 (470 florins, Josi), measuring 16 inches by 12 inches.

Formerly in the collection of J. P. Geelhand de Labistrate, Antwerp.

In the Kums Museum, Antwerp, 1878; sold May 17, 1898, No. 130.

285. THE VILLAGE SCHOOL. Sm. 21; W. 240.—The master, an aged man, is seated on the right, in profile. He is dressed in a yellow jacket with striped sleeves and wears a black cap. A weeping boy in grey holds out his hand to the master to receive a stroke from the ferule. A girl standing beside the master's table laughs at the boy; a little boy near her looks sad. In the centre a boy with a piece of paper in his hand says his lesson. There are other boys in the background. In all, there are eight pupils; the figures are somewhat too large.

A repetition of the preceding picture (284), save in details.

Canvas, 43 inches by 32 inches.

Exhibited in the British Gallery, 1818.

Royal Academy, Winter Exhibition, 1883, No. 249.

Sales.—(Probably) Iz. Hoogenbergh, Amsterdam, April 10, 1743, No. 42 (190 florins), measuring 42 inches by 32½ inches.

(Probably) W. Lormier, The Hague (Hoet, ii. 438), July 4, 1763, No. 245 (1000 florins), measuring 46½ inches by 33 inches.

H. Phillips, London, 1815 (£120 : 15s.).

G. J. Cholmondeley, London, 1831 (£93 : 9s., Squibb).

Now in the Dublin National Gallery, 1898 catalogue, No. 226.

286. THE SCHOOL.—A woman, turned to the left, is teaching in a school. To the left are five children. The picture is genuine, but of little importance; it has been over-cleaned and retouched.

Now in the Hoogendijk collection, The Hague, No. 429.

287. THE SCHOOL OF BOYS AND GIRLS. Sm. 20 and 205; Suppl. 110; W. 139.—In the centre of a large room the master and his wife are seated at a table. The woman wears a white kerchief like that worn by the women in Ostade's pictures; she is hearing a lesson from a boy who stands before her. The master wears spectacles, and is cutting a quill pen. There are about twenty-eight scholars in several groups. In the foreground a boy lies on the floor asleep; behind him is a girl with a book under her arm. It is a very good picture.

Canvas, 33 inches by 43 inches.

Described by Descamps, Immerzeel, and Waagen (ii. 45).

Engraved by V. Green.

Exhibited at the British Gallery, 1815, and at Manchester, 1857, No. 955.

Sales.—Lormier, The Hague, 1763 (1000 florins, Hoet).

G. Braamkamp, Amsterdam, July 31, 1771, No. 221 (1200 florins, Greenwood).

Marquis of Camden, 1841 (£1092, for Lord Francis Egerton).

Now in the Bridgewater Gallery, London, No. 153.

288. THE SCHOOL. Sm. 140; W. 67.—The master is asleep in his chair. One boy has put on his spectacles; another plays a flute. A little boy sits on a table, with a large book on his knees and a wooden spoon in his right hand; an older boy, with a grin on his face, stands by him and points to the book. In the right foreground a man brings in a pig, which eats the paper lying on the floor; two lads are fighting behind him; another stands on the table before the chimney-piece and smilingly holds up a lantern in his right hand and a piece of paper in his left. Two passages in the foreground, of an indecent character, have been repainted, as a comparison with the Nîmes picture (289) shows. The picture is much exaggerated in expression and sketchy in style. On the whole it is not a distinguished work, and the colour is unpleasant.

Signed in full in the left-hand bottom corner and dated 1672; panel, 15½ inches by 20 inches.

Described by Waagen (ii. 184).

Exhibited at Manchester, 1857, No. 1051.

Sale.—P. Caauw, Leyden, August 24, 1768, No. 9 (115 florins).

In the collection of the Baron Verstolk van Soelen, The Hague, 1833 (Sm.) (purchased for 1600 florins).

Now in the collection of the Earl of Northbrook, London, 1889 catalogue, No. 99.

289. THE SCHOOL.—The schoolmaster is asleep; the children play all kinds of pranks, some of them of an indecent character. A pig is eating paper. In all there are 21 figures. [Compare 288.]

Now in the Nîmes Museum, Gower collection, No. 223.

290. A SCHOOL.—A small picture. The master, dressed in shabby black, sits on the right cutting a quill pen. To the left two boys are writing. At the window is a third boy with a red cap. The boys are dressed in blue and yellow. It is not well executed; the boy on the extreme left is the best of the figures. On the right is an almost illegible inscription:—"Dat kent ghy . . . kent. . ."

Now in the collection of General Fabritius, St. Petersburg (A. Bredius).

290a. A Schoolmaster. W. 241.

Sale.—Rotterdam, April 27, 1713 (Hoet, ii. 365), No. 4 (52 florins).

290b. A School.—Mentioned by Houbraken (1721).

290c. A Schoolmaster.—Spirited and comic.

Sale.—Amsterdam, April 23, 1732 (Hoet, i. 372), No. 23 (66 florins).

290d. The Schoolmaster. W. 242.—A small picture.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 584), No. 170 (52 florins).

291. The Schoolmaster.—Many children. A boy is being caned by the master. A woman holds a boy whose nose is bleeding. A good picture.

Canvas, 16 inches by 12 inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 462), No. 113 (18 florins).

292. **The Schoolmaster.** W. 243.—Full of spirit and carefully executed.

Canvas, $12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Amsterdam, June 5, 1765 (Terw. 462), No. 114 (17 florins).

293. **A Schoolmaster.** W. 244.—A schoolmaster with a stick in his hand and two boys weeping.

Panel, $7\frac{1}{2}$ inches by 7 inches.

Sale.—P. Caauw, Leyden, August 24, 1768, No. 10 (21 florins).

The picture in the Lürmann collection, Bremen—exhibited in Bremen, October 1905—is probably a copy of this; it measures $7\frac{1}{2}$ inches by 7 inches.

294. **A School.**—Composition of about twenty figures. The colouring is most delicate and the effect very fine.

Panel, 10 inches by $15\frac{1}{2}$ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 132 (134 florins 8).

294a. **A Schoolmaster.**—A schoolmaster flogging a red-haired boy. The mother complains, because her boy is bleeding at the nose. Nine other scholars seem to be terrified. On the walls are scholastic objects.

Canvas, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 211 (34 florins, Huybrechts).

295. **A School.**

Sale.—J. v. d. B., Rotterdam, May 14, 1787, No. 23.

296. **A Schoolmaster teaching a Boy.**

Panel, 4 inches by 7 inches.

Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 175 (77 florins, Gruiter, with pendant "Drunken Peasant" [748b]).

297. **A Village School.**—In a village school the master sits in the foreground cutting a quill pen. Beside him is a girl holding a paper. In the background are two or three boys at a table. [See 298a.]

Canvas on panel, $28\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Sales.—H. Stokvisch, Amsterdam, May 22, 1823, No. 127 (180 florins, Jakobs).

(Probably) C. Sedelmeyer, Paris, May 25-28, 1907, No. 175 (£1000).

297a. **A School.**—In the foreground is the master. Near him are some children, with others in the background. Sketchy in style.

Sale.—J. Roelofs, Amsterdam, March 8, 1824, No. 142 (25 florins).

298. **The Schoolmistress.**—The mistress is teaching a girl; a boy watches her with close attention; near them are three other boys. Spirited in expression; the handling is broad and careful.

Panel, 15 inches by $12\frac{1}{2}$ inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 49 (120 florins).

298a. A Schoolmaster. Possibly identical with (297).

Sale.—Duke of Bedford, London, 1827 (£115:10s., Winstanley).

299. A School. Sm. 18; W. 110.—The schoolmaster, an aged man wearing a black cap and a grey costume with yellow-striped sleeves, sits on the left, holding a ferule in one hand, while with the other he points at a book from which a weeping boy reads. To the right are a girl and a boy. A third boy is writing in the foreground. An ink-pot and a book are on a table before the master. The figures are half-length. "This is a well composed and carefully finished production" (Sm.).

Panel, 22 inches by 23 inches.

Sales.—Capello, Amsterdam, May 8, 1767, No. 66 (625 florins).

Amsterdam, May 6, 1810, No. 9 (315 florins, Bredius).

In the collection of J. R. West, Alcote, Stratford-on-Avon, 1833 (Sm.).

300. A School. Sm. 22; W. 65.—Six figures. The master is chastising a boy with a ferule.

Panel, 16 inches by 12 inches.

Exhibited in the British Gallery, 1826.

Sales.—Countess of Holderness, London, March 6, 1802 (£115:10s., Dermer).

London, 1806 (£110:5s.).

In the collection of Alexander Baring, London, 1833 (Sm.).

301. A School.—In an arm-chair to the right sits the master, correcting the exercise of a little girl who stands at his table. In his left hand he holds a ferule. To the left, before the desk, stands a boy holding a copy-book; his back is turned to the spectator. Near him sits another busily writing. Near the girl is another boy, and there are six other pupils in the background to the left. On the floor in the foreground is an open chest, with a jug and a basket near it.

The signature in full is on the chest.

The picture has disappeared; it is described from an engraving of the first half of the nineteenth century.

302. A CHILDREN'S FESTIVAL.—Probably the festival after the first communion, or some similar occasion. Six children wearing an iris and two adults. It has been revarnished and apparently repainted; its genuineness is therefore uncertain, though probable.

Now in the Palazzo Bianco, Genoa.

303. A CHILDREN'S FESTIVAL.—A girl with a wreath of flowers on her head stands before the open door of a modest burgher's house, surrounded by boys and girls, who sing and look on with curiosity. The Kunsthalle catalogue describes it as probably a Twelfth Night celebration, but the picture represents a summer scene.

Signed in full in the left-hand bottom corner.

Formerly in the collection of Nikolaus Hudtwalcker, Hamburg, and Johann Wesselhoeft, Hamburg.

Now in the Hamburg Kunsthalle, 1889 catalogue, by Wesselhoeft, p. 50.

304. PEASANTS BEFORE A HOUSE.—Thirteen figures. A fair-haired child goes round with a small tin plate; a peasant gives him a coin. Others look on with amusement or compassion, notably a stout, bald-headed old man seated on the right. Formerly in the Dutuit collection, Rouen.

Now in the Municipal Museum at the Petit Palais, Paris, Dutuit bequest.

305. CHILDREN WEARING THE IRIS.—Four children in a courtyard. Another child brings them a gift. There are six other figures. It is a very large painting for Jan Steen, but appears to be good.

Now in the Lachnitzky collection, Warsaw.

305a. The Whitsuntide Flower. Cf. W. 479.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707, No. 101 (55 florins).

305b. The Whitsuntide Flower Singers.—Very humorous.

Sale.—Sandra, Middelburg, August 3, 1713, No. 77 (4 florins).

305c. A Charming Whitsuntide Flower. Cf. W. 479.—An amusing and spirited picture, oval in shape.

Sale.—Amsterdam, September 16, 1739 (Hoet, i. 601), No. 34 (63 florins).

305d. The Whitsuntide Flower. Cf. W. 479.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 53 (31 florins).

306. The Whitsuntide Flower.—Two girls adorned with flowers and ribbons sing in front of a house; one of them receives in a silver dish a coin from a little child, near whom is seated a woman. Further back are other figures. The painting is all very good, attractive, and vigorous.

Canvas, 41 inches by 34 inches.

Sale.—Amsterdam, June 13, 1770, No. 37 (70 florins).

307. The Whitsuntide Flower.—Peasants and children are going to the Whitsuntide feast; a young girl wears a wreath of flowers.

This picture is of the artist's good period.

Panel, 22 inches by 19 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. A78.

308. The Whitsuntide Flower.—Broadly rendered.

Panel, 32 inches by 25 inches.

Sale.—J. Schimmelpenninck, Amsterdam, April 11, 1829, No. 25 (27 florins, Netscher).

309. The Whitsuntide Flower.—Numerous peasants watch children who celebrate Whitsuntide.

Sale.—A. van Beestingham and others, Rotterdam, April 30, 1832, No. 179 (218 florins, Netscher).

310. St. Nicholas's Day. Sm. 200; W. 274.—Numerous merry

persons are assembled in front of a house. A little girl is crowned for her good behaviour during the past year. Her young companions and the other spectators watch the ceremony with interest.

From Smith's description the picture may represent the Whitsuntide festival.

Canvas, 31 inches by 37½ inches (about).

In "the collection at Middelburg," 1833 (Sm.).

311. The Whitsuntide Flower. Sm. Suppl. 19; W. 275.—From the left come two girls, one of whom holds up the other's pinafore like a train. The girl in front has a large paper flower on her head and carries presents. A peasant on the right, leaning on a wooden railing in front of his house door, gives the child a present. His wife stands near, holding a little child on the railing. In the right foreground sits a man filling his pipe. Near him are a jug and a charcoal pot, and on his other side a dog. Behind the girls are three figures, and in the left foreground are two boys looking on; one of them has a hoop.

Panel, 25 inches by 20½ inches (about).

Described by Smith and Westrheene as "St. Nicholas's Day."

Sale.—Dubois, Paris, 1840 (9000 francs).

311a. The Whitsuntide Flower.

Signed.

Sale.—Amsterdam, August 20, 1856, No. 447.

312. The Charming Whitsuntide Flower. W. 479.—Children sing before the door of a house to the left, at which a woman sits with her hands in her lap. A little girl comes forward with a crown on her head and long fair hair falling down her back. Two other girls bear her white train. A man leans on the half-door. A little child gives a coin to the singers. It is a spirited and unusual composition, with the light coming from the back, and is very well executed.

Signed in the left-hand bottom corner; panel, 13½ inches by 11½ inches.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 47 (31 florins).

De la Court, Amsterdam, September 17, 1766, No. 57 (41 florins).

Meffre aîné, Paris, February 25, 1843, No. 88.

De Beurnonville, Paris, May 9, 1881, No. 480 (described as "La Fête-Dieu"; the child with the flower is taken to be the Virgin).

313. The Singers on Christmas Eve.—Very humorous.

Sale.—Marinus de Jeude, The Hague, April 18, 1735, No. 100 (19 florins).

313a. The Singers with the "Star in the East."

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 584), No. 156 (13 florins).

314. CHILDREN MAKING A CAT DANCE. Sm. 96, and Suppl. 67; W. 45.—Two children look on. One boy pinches the cat's tail; another holds a pipe in front of it. A girl in a yellow bodice and blue skirt sits on the table, playing a flute. An old man looks down at them through a little window in the wall. In the foreground is a barking

dog; to the left is a three-legged stool, against which is placed a pan; on a table to the right are a mug and a white cloth; a lute hangs on the wall.

Signed in full in the left-hand bottom corner; panel, 27 inches by 23½ inches.

A copy of this is in the Mainz Picture Gallery.

Sales.—Amsterdam, 1782.

H. Muilman, Amsterdam, April 13, 1813, No. 145.

Formerly in the collection of J. S. H. van de Poll.

Now in the Rijksmuseum, Amsterdam, Van de Poll bequest, 1880; 1905 catalogue, No. 2244.

315. CHILDREN PINCHING A CAT'S TAIL.—Broad and sketchy in style. Its authenticity is doubtful, but it might be one of the artist's slighter works.

Now in the collection of L. Janssen, Brussels.

316. Children playing with a Cat.

17 inches by 25 inches.

Sale.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 1277.

317. Children teaching a Cat to read. Sm. 203; W. 107.—Two boys and two girls are in a room. One girl sits to the right, with a book in one hand and a rod in the other, and looks attentively at a cat, which a boy standing before her holds towards the book. The other boy leans on a table at the side, and, with the other girl behind him, is amused at the scene.

Panel, 18½ inches by 16½ inches: a pendant to 318.

Sales.—Seger Tierens, The Hague, July 28, 1743, No. 181 (40 florins).

A. Meynts, Amsterdam, July 15, 1823, No. 123 (550 florins, Emmerson, with pendant).

In the collection of H. Phillips, London, 1833 (Sm.).

Sale.—(Probably) trustees of the late J. Y. V. Vernon of Strathallan, Southbourne, Hants, London, February 23, 1907, No. 83 (£598: 10s., Sulley and Co.); panel, measuring 17½ inches by 13½ inches.

317a. Two Young People playing with a Cat.

Panel, 9 inches by 8½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 11.

317b. The Cat's Lesson.

Sale.—Héris, Paris, April 19, 1856, No. 48.

318. Children playing with a Cat. Sm. 204; W. 108.—Two boys and a girl in a room are playing with a cat as if it were a doll. The little girl, seated on the right, holds it on her lap, with a blue cloth wrapped round its head and one paw; she offers it a spoonful of porridge. The elder boy, dressed in brown, who is laughing heartily, and his little brother are warming a blue cloth for the cat's bed over a pan of burning peat.

It is an excellent work of the artist's best period. "These are admirably painted, and abound in the genuine humour of nature" (Sm., of this and 317, its pendant).

Signed in full (according to Parthey); panel, $18\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sales.—Seger Tierens, The Hague, July 23, 1743, No. 182 (38 florins; pendant to No. 181).

A. Meynts, Amsterdam, July 15, 1823, No. 123 (550 florins, Emmerson, with pendant).

Stadnitzky and Muller, Amsterdam, May 16, 1831, No. 94 (127 florins, Lelie).

In the collection of H. Phillips, London, 1833 (Sm.).

Sales.—Hudtwalcker, Hamburg, 1861.

M. Neven, Cologne, March 17, 1879, No. 191.

319. Girl with Cat.—A young girl holds up a cat by the fore-paws and pulls its ear.

Panel, $10\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—Treuer and others, Frankfort, April 27, 1891, No. 98.

[Compare with these cat pictures the picture of the Höpken Melenberg sale, Berlin, 1891, and that of the London sale, 1899, among the domestic scenes (400, 401); and the "Family with a Cat," at Budapest, among the open-air merry-makings (525).]

320. THE LAUGHING BOY.—A small octagonal picture. Apparently by Jan Steen or J. M. Molenaer; in any case showing the influence of the school of Frans Hals.

Now in the Widerberg collection, Christiania.

321. CHILDREN AT PLAY.

Exhibited at Rotterdam, 1899, No. 15.

Now in the Hoogendijk collection, The Hague.

322. THE BOY EATING TREACLE. Sm. Suppl. 93; W. 24.—A boy with a torn apron, having a basket of fish on his left arm, has dipped his right hand into a pot of treacle held in his left, and is licking his fingers. At his left is a little girl with smiling face, who carries some cracknels and pastry in her pinafore. To the right is a baker's shop with a signboard. In the background are a stone gateway and peasants' cottages amidst bare trees. There are black clouds in the sky.

Signed in full on the step of the shop; canvas, $26\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

According to Westrheene, a drawing of the same subject by Jan Steen was in the possession of J. de Vos, Amsterdam, probably a copy made from the picture.

Exhibited in Amsterdam, 1845, No. 112.

Sales.—Amsterdam, June 20, 1810, No. 79 (300 florins, A. Roos).

Amsterdam, April 29, 1817, No. 95.

J. Moyet, Amsterdam, April 12, 1859 (in Moyet's possession in 1842, Sm.).

Formerly in the collections of Nikolaus Hudtwalcker, Hamburg, and of Johann Wesselhoeft, Hamburg.

Now in the Hamburg Kunsthalle, Wesselhoeft's catalogue, 1889, p. 51.

323. The Mussel-Eater. Sm. 202; W. 385.—A boy and a girl

are walking together by a canal. The girl watches the boy, who is dropping a mussel into his mouth. "The figures are about twelve inches high and are painted with singular truth and *naïveté* of character" (Sm.).

Canvas, about 20 inches by 16 inches.

In a private collection, Amsterdam, 1833 (Sm.).

Possibly identical with "The Boy eating Treacle" (322).

324. CHILDREN FRYING PANCAKES. Sm. 23, and Suppl. 23; W. III.—Two boys and two girls are in a kitchen. A girl seated in the middle is frying pancakes. Behind her stands a laughing boy, who pinches a cat by the ear. A little dog jumps up at his knees and barks at the cat. Near the young cook a child is seated in an infant's chair, holding a pancake. The other boy behind the child has a bowl of porridge and a spoon with which he pretends to feed the cat.

Panel, 36½ inches by 31½ inches.

Exhibited at the Guildhall, London, 1894, No. 42.

A similar picture was in a sale, London, 1749, £49.

Sales.—Gerard Braamkamp, Amsterdam, July 31, 1771 (Hoet, ii. 508), No. 212 (850 florins, P. Schuckink).

Courtesy of Holderness, London, March 6, 1802, No. 67 (£115:10s., Dermer).

Afterwards in the collections of Sir Charles Bagot, Hérès, and Bentley (Sm. 1842).

In the collection of Lady Mildmay in 1833 (Sm.), and in that of Henry St. John Mildmay, London, 1894.

In the possession of the dealers P. and D. Colnaghi, London, 1896.

Now in the collection of J. Hage, Nivaa, Denmark.

325. Boys coming out of School.

Sale.—Amsterdam, April 15, 1699 (Hoet, i. 45), No. 11 (47 florins).

325a. Children at Play.

Panel, 8 inches by 6½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 207.

326. St. Martin's Fire.—A large fire burns in front of some peasant's cottages. Numerous children look on with interest. An old woman leads a frightened child past it; a maid-servant holds another by the arm. At the door of a house sits a man quietly looking on; his wife enters the house. Moonlight. Spirited and broad in style.

Panel, 24 inches by 20 inches.

Sales.—C. H. van Heemskerck, The Hague, August 26, 1782, No. 38 (62 florins).

Clicquet-Andrioli, Amsterdam, July 18, 1803, No. 46 (108 florins, Coclers).

S. J. Stinstra and others (supplementary), Amsterdam, May 22, 1822, No. 227.

327. A Boy removing Vermin from his Dog's Coat.—Warm in tone and delicate in execution.

Oval, 24 inches by 20 inches.

In the Vivant Denon collection, Paris, 1826, No. 118.

328. A Boy removing Vermin from a Dog's Coat.

Panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 625.

329. Children skating.—Carefully executed in a warm tone. Signed.

In the MacLellan collection, Glasgow, in 1854 (Waagen, iii. 290). But no such picture is in the Glasgow Art Gallery, which acquired the MacLellan collection.

330. THE POULTRY-YARD. Sm. 183; W. 13.—A little girl, in a straw-coloured dress, with a white apron and kerchief, is seated on some steps in a courtyard adjoining a chateau, which is seen through an archway in the background. She offers a bowl of milk to a lamb. At her feet are two little boys, one of whom is licking up the milk that runs over. The girl is surrounded by poultry of all kinds; chickens, turkeys, and pigeons come from the background; there are ducks in the water in the foreground; a peacock is perched on a tree on the right. Near the tree is an old man, with a basket of eggs and a green jug, who converses with the girl. Another old serving-man with fowls under his arm stands to the left on the top of the steps, and looks down with a smile on his young mistress. His clothes are ragged, his limbs deformed, and he looks like a dwarf. The identity of the chateau is uncertain; it must be sought near Leyden.

Signed in full and dated 1660; canvas, $42\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

Described by Ch. Blanc.

In the collection of the Stadtholder William V.

Now in the Royal Picture Gallery at The Hague, 1895 catalogue, No. 166.

331. A Poultry-Yard.—Pigeons are being fed. Very carefully executed and true to nature, especially the birds.

Formerly in the collection of H. A. J. Munro (Waagen, ii. 137), but not in the sale in London, June 1, 1878.

332. A WOMAN DARNING A STOCKING.—The woman, seen in profile, sits on a low chair, darning a stocking which rests on her lap; one of her feet is bare. A man sits near her.

Panel, 17 inches by $10\frac{1}{2}$ inches.

Purchased in 1875 for the Dublin National Gallery.

Now in the Dublin National Gallery, 1898 catalogue, No. 227.

333. THE WOMAN AT HER NEEDLE. Sm. Suppl. 87; W. 27.—This is supposed to represent Jan Steen and Mariette Herculens. A girl with a sewing-pillow on her lap is seated to the left in a room; near her on the floor are a red jacket trimmed with white fur, a basket, a copper pan, and a pair of scissors. From the right approaches a man who takes off his hat to the girl and holds a cake in his left hand; she looks embarrassed. On the wall is a picture; in the left-hand corner is a bed; through an open door is a garden. Both the figures are very delicately rendered. The belief that the figures represent Jan Steen and

Mariette Herculens rests upon Houbraken's story that the artist took the girl some cakes in order to win her favour. The story, as Westrheene suggests, was probably invented to explain the picture.

Signed in full in the left-hand bottom corner; panel, 15½ inches by 10 inches. A pendant to "The Physician's Visit" in the same collection (135).

Exhibited at the Royal Academy Winter Exhibition, 1885, No. 133; and at the Whitechapel Art Gallery, 1904, No. 312.

In the Van Loon collection, Amsterdam, 1842 (Sm.).

Sale.—Albert Levy, London, 1884 (£304: 10s., Colnaghi).

Now in the Stephenson Clarke collection, London.

334. The Woman at her Needle.—In a room a comely girl is seated on a chair; she wears a fur-trimmed jacket, and is threading a needle to darn a stocking which she has just taken off. Near her sits a man, who is laughing and jesting with her. Spirited and well executed.

Panel, 13 inches by 10½ inches.

Sales.—Amsterdam, November 14, 1791, No. 130.

S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 164.

335. The Needlewoman Asleep.—The wife of Jan Steen sits asleep in a room at a table, on which is a sewing cushion.

Panel, 14 inches by 11½ inches.

In the Rinecker collection, Würzburg, in 1863 (Parthey, ii. No. 4).

Sale.—V. Bauchau and others, Brussels, February 3, 1874, No. 59.

336. An Interior.—To the right in a room sits an elegant young woman in a fur-trimmed jacket; she is mending linen. Near her sits an aged lover who holds a glass of wine in his left hand and watches her attentively. To the left a youth stands by the table, covered with a cloth, on which are a pewter pot, a plate of oranges, and a glass. A dog walks across the floor. It is a spirited composition, well lighted, and clear and careful in execution.

Panel, 15½ by 15 inches.

Sales.—Amsterdam, April 9, 1773, No. 558.

P. C. Hasselaar, Amsterdam, November 28, 1797, No. 15 (142 florins, Spaan).

337. A Domestic Scene.—An old woman spins; a young man reads a book attentively; behind him are a couple making love. In the background is a man in bed. It is a good picture and admirably composed.

Canvas, 21 inches by 20 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. D. 66.

338. A DOMESTIC SCENE. Sm. Suppl. 103; W. 60.—In a room with a large projecting chimney-piece, a maid-servant is laying the cloth. Near her are seated a boy and a girl, who are playing with a dog. Several persons are conversing near the chimney-piece. "Full of spirit and carefully executed, but somewhat darkened in tone" (Waagen).

Canvas, 24½ inches by 17½ inches (about).

Described by Waagen (ii. 433).

Now in the Royal collection at Windsor Castle, where it was seen in 1842 by Sm.

339. Interior.—A girl in a white dress and a crimson jacket trimmed with fur sits at her work; a boy sits beside her. A group of still-life on the table.

Panel, 32 inches by 23 inches.

Sale.—Burrell, London, June 12, 1897, No. 72.

340. THE MORNING TOILET. Sm. 32; W. 53.—Through a stone archway supported by two columns is seen a bedroom; the bed has a blue top. On the edge of the bed sits a girl, dressed in a yellow skirt and a light red jacket trimmed with white fur, with a white kerchief on her head. She is drawing on her left stocking, and looks straight out of the picture. In the bed beside her is a dog asleep. To the right is a table with articles of the toilet; on the tiled floor are a pair of slippers. On the threshold in the foreground are a lute, a music-book, and a skull. The vista is very finely rendered. Compare the similar picture in the collection of R. Kann, Paris (342).

Signed in full on the column to the left and dated 1663; panel, 25½ inches by 20½ inches.

Described by Ch. Blanc, Nagler, and Waagen (ii. 10).

Exhibited at the Royal Academy Winter Exhibition, 1878, No. 120.

Sales.—D. Fiers Kappeyne, Amsterdam, April 25, 1775.

G. F. J. de Verhulst, Brussels, August 16, 1779 (315 florins).

Now in the Royal collection at Buckingham Palace, 1885 catalogue, No. 103.

341. GIRL AT HER TOILET.—The girl sits in profile to the left before a looking-glass, fastening a jacket trimmed with white fur; she has a white kerchief on her head. On the table to the left some trinkets lie on the cloth. In the background to the right is a bed; a picture hangs on the wall. The figure is seen to the knees. It is a very delicate picture.

Signed in full, on the table, and dated 1657 (or 1654, according to the Rothan sale catalogue); panel, 9 inches by 6½ inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 104 (6800 francs).

In the collection of Ad. Schloss, Paris, since 1890.

342. A GIRL PUTTING ON HER STOCKING. Sm. Suppl. 24; W. 389.—The girl sits on the edge of her bed; she wears a blue jacket trimmed with white fur, and has a white kerchief. A dog lies in the bed close to the pillow. On the floor in the foreground are the girl's slippers and a jug. To the left is a chair. The picture reminds one of the Buckingham Palace example (340).

Signed in full; panel, 14½ inches by 10½ inches—the upper corners are rounded off.

Formerly in the collection of Gerard Braamkamp, Amsterdam (Hoet, ii. 508), but not in the sale of that collection, 1771.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 124 (8 florins 15, Bakker).

"Formerly" in the possession of Hargraves, a Liverpool artist and dealer, and "lately" in that of Gritten (Sm., 1842). Afterwards in the Michel collection.

Sale.—E. Secrétan, Paris, July 1, 1889, No. 163.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 195.

In the late Rudolf Kann's collection, Paris.

343. The Red Stocking. W. 415.—With two figures. A well-known little picture, extraordinarily fine.

[Possibly the picture in the Hoogendijk collection; see 418.]

Sale.—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 15 (84 florins).

344. Washing the Child.—In a cottage-room an old woman washes a child; a man is asleep. With accessories. Spirited and broadly painted. Panel, 16 inches by 14 inches.

Sale.—J. Witsen, Amsterdam, August 16, 1790, No. 62 (23 florins 10, Reyers).

345. A Domestic Scene in a Peasant's Cottage.—An old woman, seated, undresses a child. With many accessories.

Signed in full; panel, 15½ inches by 13½ inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 18 (54 florins).

346. A Woman Cleaning her Husband's Head.

Panel, 8 inches by 7 inches.

In the collection of Müller von Nordegg, Prague, 1863 (Parthey, ii. No. 49).

346a. The Bedroom.

Sale.—Dowington, London, 1876 (£110 : 5s., Colnaghi).

347. The Toilet. W. 42.—In a bedroom sits a young woman with bare feet; her left foot is in a slipper, her right rests on the lap of a maid-servant who is carefully cutting her nails. In her right hand the young woman holds a letter which has apparently been brought by an old woman standing behind, who leans her right hand on the young woman's shoulder and supports herself on a stick in her left hand. In the foreground to the right are a fountain and a little dog. To the left are articles of the toilet. In the background are a balcony and trees. It is largely repainted.

Signed with the monogram; panel, 22½ inches by 18 inches. Possibly a "Bathsheba." [Cf. 14 and 15.]

Sales.—C. M. Bronkhuyze, Leyden, October 13, 1863.

W. C. P. Baron van Reede van Oudtshoorn, Amsterdam, April 14, 1874, No. 43 (930 florins, Van Gogh).

348. A Love-Letter at the Toilet.—A young lady sits on a terrace at a table covered with an Oriental carpet. Her long hair falls over her shoulders. She reads with interest a letter which an old woman in black has brought her. The old woman leans both hands on a stick,

and looks attentively at the lady. To the right is a wall, overgrown with creepers and decorated with red drapery. To the left is a landscape.

Canvas, 13 inches by $11\frac{1}{2}$ inches.

Possibly another "Bathsheba." [Cf. 14 and 15.]

Sale.—De Beurnonville, Paris, May 21, 1883, No. 96.

349. THE WOMAN MAKING CAKES.—The woman, dressed in red, with a blue apron and a reddish purple skirt, sits in the open air before a cooking pan. In her left hand she holds a knife; with her right hand she takes money from a girl standing to the left. Near her, to the right, is a table with butter and fruit. Farther away is a large cloak; a brown earthenware pot stands on the ground. To the left behind her stand a man in a broad-brimmed hat and an old woman. The group is sheltered by a large tree. To the right is a fence with an open door, through which a man is departing.

Described by Waagen (ii. 247).

Now in the collection of Sir Audley Neeld, Grittleton House.

349a. A Woman making Cakes. W. 465.—Several other persons are eating and drinking.

8 inches by $9\frac{1}{2}$ inches. A pendant to "The Drunken Woman" (753b).

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788.

349b. An Old Woman baking Cakes.—She is surrounded by several children, who express their delight. A charming picture full of naïve humour.

Panel, 8 inches by 9 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 129 (75 florins, Tijs).

349c. A Woman making Cakes.

Panel.

Sale.—Rotterdam, June 9, 1828, No. 111.

350. Cake-making.—Full of humour, transparent in colour, and spirited in execution.

In the collection of W. Lambert, 1854 (Waagen, ii. 336).

351. A MAN AND WOMAN MAKING EGG-FLIP.—In a homely room sits a woman beating up eggs; a man with a tall hat standing to the right is grating a nutmeg. On the table are a napkin and a square bottle. To the left is the hearth; a jug stands on a ledge in the corner. It is a fine and well-preserved picture, delicate and simple in colour, and spirited in execution. The still-life is delicately rendered.

Signed in full in the right-hand bottom corner; panel, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Exhibited at The Hague, 1881 and 1890, No. 102; and at Utrecht, 1894, No. 430.

Sale.—Jan Jacob Brants, Amsterdam, April 20, 1813, No. 28 (400 florins, De Vos).

In the collection of the Baron Van Verschuer, The Hague.

Sale.—Verschuer and others, Amsterdam, November 26, 1901, No. 433 (6600 florins, Van Hulk).

352. THE COOK. Sm. 85; W. 3.—A girl cleans a pewter pot which lies on a cask covered with a cloth. She has turned up her sleeves and looks with a smile at the spectator. On a bench to the right are a lantern, two spoons, and two dishes. To the left is a broom.

Signed in full in the right-hand bottom corner; panel, 9½ inches by 8 inches.

Described by Blanc.

Sales.—C. Groeninx van Soelen and others, Rotterdam, June 25, 1800, No. 113 (78 florins, Van der Pot).

G. Van der Pot, Rotterdam, June 6, 1808, No. 121 (255 florins, Stratenus, for the Rijksmuseum).

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2242.

353. THE COOK.—A young woman in a red jacket trimmed with fur and a white apron looks away from her work of scraping turnips at a dog which is leaping up at her. To the right is a view of a garden. Evening light.

Signed in full; panel, 12 inches by 10½ inches.

Now in the Leipzig Museum, 1891 catalogue, No. 627, presented by A. Thieme.

354. A GIRL WITH A BASKET ON HER ARM.—A half-length. The girl faces the spectator, but looks to the left over her right shoulder, so that the head is seen slightly raised up in a half-lost profile. Her neck is bare; over her shoulders is a white cloth. On her right arm, the sleeve of which is tucked up, she has a basket, which she seems to rest on a balustrade. The background is dark. To the right is a landscape distance.

Traces of the signature apparently visible in the right-hand bottom corner; panel, 14 inches by 12 inches.

Now in the collection of Leon Pininsky, Lemberg (A. Bredius).

355. An Interior.—A woman is cleaning fish. In the foreground a cat is sniffing about; a dog lying under the table watches it. Carefully and broadly rendered.

Panel, 18 inches by 24 inches.

Sale.—Utrecht, April 22, 1811, No. 109.

356. A Kitchen, with a Girl peeling Apples.—Near her are a pair of lovers and a boy.

Panel, 21½ inches by 27½ inches.

Sale.—A. Oberman and others, Amsterdam, March 31, 1846, No. 109 (62 florins, Derkse).

356a. A Kitchen.—In the foreground a woman is baking cakes; a little girl sits on a bench beside her and shows her a piece of cake;

behind her is a boy with a lighted lantern. To the left a boy sits by the fire, laughing at a little girl who blows upon her cake. Beyond them is a man lighting his pipe; still farther back are three persons drinking at a table upon which is a lighted candle. A girl enters at the open door, through which the moon shines in. The characters are spiritedly represented, and the effects of light are well rendered. It is excellent in colour and broadly painted.

Canvas, 35 inches by 30½ inches.

Sale.—Jonkheer E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 153 (690 florins, Van den Blijck).

357. A Kitchen.—In a room like a kitchen, meat, fish, vegetables, and other articles of food lie on tables and benches and in tubs. In the centre sits the cook with her neck bare; near her stands a man who looks sideways at a cat, at which a dog is barking.

Signed in the left-hand bottom corner, not very clearly, "Jan Steen, 1675"; canvas, 28½ inches by 37½ inches.

Sale.—Stiels and others, Cologne, May 24, 1897, No. 226.

358. An Interior, with a Woman frying Sausages.—Also a boy with a bird.

Panel, 26 inches by 20 inches.

Sale.—Pirell and others, London, March 27, 1899, No. 12.

358a. A Kitchen Interior.—In the centre a kitchenmaid, wearing a lace cap and a frilled collar, holds up in both hands a dressed chicken and a joint of beef. She turns sharply to the right towards a boy who brings in a dead duck, a basket of eggs, and a pot. To the left is the kitchen-table, with implements, meat, and game. The figures are half-length.

Canvas, 46 inches by 64 inches.

Formerly in the collection of Baron van Loo.

Now in the Metropolitan Museum, New York; purchased (1906) from the Van Loo collection (No. 30 in "Catalogue of a Temporary Exhibition," April 1906).

359. THE CARCASE OF A PIG.—From a beam hangs the carcase of a pig. Near it are a woman and a boy who is blowing out a pig's bladder. The woman is dressed in blue, white, red, and brown. She wears vine-leaves in her hair, and makes a very pleasing impression. To the left is a window with a fine effect of light.

Signed on the left, half-way up the canvas, but attributed, nevertheless, to an unknown Dutch painter; canvas, 18½ inches by 15 inches.

Now in the Liège Museum, 1903 catalogue, No. 183; given by Saint Martin.

360. The Carcase of a Pig.—It hangs from a beam. The entrails lie in a trough near by; the butcher's implements are in a basket. Two men are by the hearth. It is all very spirited in execution.

Canvas, 41½ inches by 33½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 224 (30 florins 5, Roos).

361. The Carcase of a Pig.—A man and a woman are stuffing sausages. A pig's carcase hangs from a beam. Vigorous and fine in execution.

Panel, 12 inches by 11 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 225 (17 florins, Coclers).

362. The Carcase of a Pig.—In an interior, with admiring spectators and accessories.

Canvas, 27 inches high.

Sale.—P. Bout, The Hague, April 20, 1779, No. 40 (101 florins).

363. The Carcase of an Ox. W. 466.—It hangs in a slaughter-house. Two children play with the bladder. The butcher holds a jug in one hand, and with the other offers a glass of wine to two elderly people who are coming in.

Canvas, 21 inches by 26 inches.

Sale.—A. Delfos, Leyden, 1801.

364. THE CAPTURED DUCKS. Sm. Suppl. 80; W. 396.—Against a tree is placed a ladder, which is held by an old woman. A man stands on the ladder, and with smiling face hands down a drake. Beneath stands a girl holding a duck, which she is about to place beside another in a basket held by a young man. A boy standing by the ladder and a youth near the tree look on with amused faces. In the foreground is a well, on the edge of which stands a jug. To the right are some eggs on a bench, a dead duck, which has been plucked, on a dish standing upon a small tub; a kettle, and a dog that barks at the ducks. In the background are a garden gate, trees, and a church tower. "Painted in a broad, masterly manner" (Sm.).

Signed in full in the left-hand bottom corner; canvas, 33½ inches by 26 inches.

Exhibited at Brighton, 1884, No. 177.

Sales.—N. Doekscheer, Amsterdam, September 9, 1789, No. 45 (385 florins, Fouquet).

J. J. de Faesch, Amsterdam, July 4, 1833, No. 54 (810 florins, Chaplin, who brought it to England).

E. W. Lake, London, 1845 (£137 : 11s., Rutley).

Now in the collection of Fritz Gans, Frankfort-on-the-Main.

365. A MAN WITH A KNIFE.—A man with a knife in one hand and a piece of ham in the other. His figure is turned to the left, and he wears a brown pointed cap and a brown jacket with blue sleeves.

The picture looks as if it may be genuine, but it is weak.

Now in the Boucher de Perthes Museum, Abbeville; No. 17 in the antechamber.

366. A FAMILY SCENE.—In a modest living-room, with an alcove at the back, sits the mother with a baby on her lap; she has in her right hand a spoon with which to feed the child. The elder children, a

boy and a youth, stand on the right and look on. The father is in the background to the left.

Signed in full in the right-hand bottom corner; panel, 14 inches by 12 inches.

Exhibited at Berlin, 1890, No. 281, and 1906, No. 129.

Now in the collection of Karl Hollitscher, Berlin.

367. MOTHER AND CHILD. W. 163.—Three-quarter length. In a homely room sits a woman at a low table, upon which are a pan and a plate. She holds her child with her right arm, and feeds it with a spoon in her left hand. A bay-window looks out upon the village.

Signed in full in the right-hand bottom corner; canvas on panel, 11½ inches by 9½ inches.

In an inventory of the Dresden collection, 1722, A669.

Now in the Royal Picture Gallery, Dresden, 1905 catalogue, No. 1726.

368. The Mid-day Meal.—A middle-aged man, with spoon in hand, sits before a three-legged stool, on which is a dish. He is dressed in black.

Doubtful, though very spirited.

Signed in full; 13½ inches by 10 inches.

Now in the Chanenko collection, Kieff, 1889 catalogue, No. 311.

369. [Already described as 338.]

370. A Woman eating Broth.—Beside her is a man.

9½ inches by 8 inches.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 84 (53 florins).

371. A Man and Woman at Table in a Room. Sm. 130; W. 77.—The man is eating an egg. On the other side of the table is a man drinking a glass of brandy.

Panel, 18½ inches by 20½ inches.

Sale.—Emerson, London, 1829 (£15:15s.).

In the collection of H. Munro, 1833 (Sm.), but not in the Munro sale of 1878.

372. THE MID-DAY REST. Sm. 82; W. 365.—In an arbour in front of a country-house sits a young woman asleep; she wears a fur-trimmed jacket and a white kerchief, and rests her head on a table, upon which are fruit and a jug. To the left is a higher table, on which is a pot of flowers; a dog is asleep under the table. At the back sits the master of the house in a broad-brimmed hat, reading; near him is a maid-servant. Between the pillars of the arbour is seen a landscape with hills and trees.

Canvas, 23 inches by 30½ inches.

Described by Waagen (Suppl. 391).

Exhibited at the Royal Academy Winter Exhibition, 1886, No. 86.

Sales.—De Smeth van Alphen, Amsterdam, August 1, 1810, No. 97 (605 florins, Rijers).

W. Rijers, Amsterdam, September 21, 1814, No. 144 (630 florins, Hulswit).

In the collection of Colonel Everett, London, 1886.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 196.

In the collection of the late Charles T. Yerkes, New York.

373. The Mid-day Rest. W. 472.—A lady and gentleman, seated at a stone table on the terrace before their house, have fallen asleep. On the table are some nut-shells, a bottle, and a closed book. Behind the pair is a small fountain with a Cupid carrying a wild boar on his head; farther back is a trellis enclosing a garden with lofty trees. The lady wears a red velvet jacket trimmed with fur and a skirt of shot silk. She has on her head a lace kerchief, which falls down over her right shoulder. Her right arm rests on a blue velvet cushion. The gentleman has crossed his arms on his breast, and leans back against a vine-clad wall. He wears a broad-brimmed hat, long curls, a grey coat, red breeches, and white stockings.

Copper, 7 inches by 9 inches.

Sal.—Cardinal Fesch, Rome, March 17, 1845, No. 227 (5500 florins).

374. GRACE BEFORE MEAT. Sm. Suppl. 90; W. 135.—Six figures in an interior. The mother shows a little child how to fold its hands. The boy on the other side of her laughs during the grace; the father, sitting to the right, gives him a stern look. On the left the maid-servant brings a dish of food to table. In the foreground is the elder daughter, with her back to the spectator. On a chandelier, in the centre of which hangs a bell, are the words, "Ons dagelyck brood" ("Our daily bread"). Over the fireplace to the right is a paper inscribed with eight lines from the "Proverbs." A good picture, but not so attractive as the picture in the Morrison collection (375).

Signed "J. Steen" (J. and S. connected) below the text from "Proverbs"; canvas, 39 inches by 33½ inches.

Described by Waagen (iii. 397).

Exhibited at the Royal Academy Winter Exhibition, 1889, No. 69, and 1902, No. 137.

Now in the collection of the Duke of Rutland, Belvoir Castle, No. 13.

375. GRACE BEFORE MEAT. Sm. 185; W. 380.—A woman, dressed in a grey jacket and white cap, with a child on her lap, sits at table in the corner of a room. On the table are bread and cheese; a ham is placed on a tub beside it. Opposite the woman sits a man who, with his hat before his face, offers up a prayer. To the left, through a window behind the woman, is a view of a landscape. From the ceiling hangs a bill in a frame inscribed, "Uw wille moet geschieden" ("Thy will be done"). On a sheet of paper affixed to the wall is a stanza, versified from Proverbs xxx. 8:—

"Drie dingen wensch ick en niet meer.
Voor al te minnen Godt den heer,
Geen overvloed van Rijckdoms schat,
Maar wens om tgeen de wijste badt
Een eerlyck leven op dit dal—
In deze drie bestaet het al."

Upon a shelf are a candlestick and a book ; a tablet near a skull is inscribed, "Gedenckt te sterven" ("Think of death"). This is an exceptionally fine and attractive work.

Signed in full beneath the stanza on the wall, and dated 1660 ; panel, 20½ inches by 17½ inches.

Described by Waagen (ii. 268, and Suppl. 108).

Exhibited at the British Gallery, 1819 ; at the Royal Academy Winter Exhibition, 1879, No. 54 ; 1889, No. 69 ; and 1907, No. 73.

Sales.—J. Enschedé, Haarlem, May 30, 1786, No. 22.

B. Ocke, Leyden, April 21, 1817, No. 128 (440 florins, Ocke—said to be on canvas).

E. M. Engelberts, Amsterdam, August 25, 1817, No. 91 (275 florins, De Vries—said to be on canvas).

[A picture of a similar subject, on panel, measuring 22 inches by 18½ inches, was in the sale of B. E. L. Baron Collot d'Escury, Leeuwarden, October 17, 1831, No. 33.]

Imported into England by the dealer Chaplin, 1831.

Now in the Charles Morrison collection, London.

376. GRACE BEFORE MEAT. Sm. Suppl. 89 ; W. 134.—A man, his wife, and three children sit in a well-furnished room round a table, on which is a homely meal. The eldest boy is saying grace. The mother, wearing a black dress and white apron, sits to the left in profile. The father sits on the other side, praying with hat in hand. Behind him a young woman holding a jug descends a staircase.

Signed in the bottom left-hand corner ; panel, 19 inches by 17 inches.

Exhibited in London, 1839.

In the collection of Colonel Fitzgibbon, 1842 (Sm.).

Now in the collection of the Marquis d'Aoust, Paris.

377. GRACE BEFORE MEAT.—The family sit in an arbour before a house, round a barrel which serves as table. To the right is the father on a low stool ; he holds his cap before his face and prays. The mother, with a child in her arms, sits on a bench. A boy stands hat in hand and looks up devoutly. On the barrel is a large dish ; in the foreground a poodle steals food from a pot. [Cf. 381.]

Signed in full ; canvas, 23½ inches by 30 inches.

Copies in the possession of Glitza, Hamburg ; at Lützschena ; and in the sale, Amsterdam, December 9, 1902, No. 56 (425 florins, Vos).

Exhibited at the Royal Academy Winter Exhibition, 1885, No. 111.

Formerly in the collection of Colonel Hankey, Hastings.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1900, No. 42.

378. A FAMILY AT TABLE (or, "Grace before Meat"). Sm. 167 ; W. 177.—A little girl says grace ; the mother serves soup from a brown pot ; the father cuts the bread. The eldest boy, a son of the artist, looks at the spectator. It is a charming little picture, delicate in expression.

Signed in full in the left-hand bottom corner ; panel, 16 inches by 14 inches.

Described by Waagen ("Picture Gallery at the Hermitage," p. 384).
 In the collection of Prince Eugene, Munich, 1833 (Sm.).
 In the Leuchtenberg collection, St. Petersburg, 1885 catalogue, No. 106.
 Afterwards in the possession of the dealers Sulley and Co., London.
 Now in the collection of Mr. George Salting, London.

379. GRACE BEFORE MEAT.—A peasant, his wife with a child at the breast, and two boys are at table. The father, seated to the left, holds his hat before his face. To the left is a window, giving a view of two cottages among trees. The sun shines in. In the right foreground a dog sniffs about on the ground near a tub. It is a good picture, though not especially interesting.

Signed in full on the left; panel, 12 inches by 13½ inches.

Now in the Accademia, Venice, 1895 catalogue, No. 178; Molin bequest.

380. A Man praying and a Woman with a Child on her Lap. Cf. W. 380.—With some accessories. Very fine.

Panel, 34 inches by 31 inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 1 (415 florins).

380a. A Peasant Interior.—In which a company are seated at table praying. In the manner of Jan Steen.

Canvas, 21 inches by 24½ inches.

Sale.—N. van Bremen, Amsterdam, December 15, 1766.

381. Grace before Meat.—A peasant, his wife with a child on her lap, and an older boy are saying grace. Their meal consists of milk in a red pan standing on a barrel, round which they are seated in an arbour in front of their house. In the foreground a dog is licking out a pan that has fallen over. The picture is very delicate in expression.

Canvas on panel, 12½ inches by 15½ inches.

Sale.—N. Doekscheer, Amsterdam, September 9, 1786, No. 46 (80 florins, De Winter).

Except in dimensions, this picture corresponds exactly to No. 377.

382. Grace before Meat.—On the table is a dish of meat and bread. In the foreground is a child in an infant's chair; a girl kneels before it, teaching it to say grace. Near the table a boy looks laughingly from behind his cap. The parents look very serious. There are seven figures.

Panel, 26½ inches by 23 inches.

Sales.—A. van Beestingham and others, Rotterdam, April 30, 1832, No. 1 (1060 florins, Lamme).

C. Rueb, Rotterdam, March 15, 1866, No. 3 (810 florins, Derksen).

382a. Grace before Meat.

Sale.—J. Harris, London, 1872 (£98:14s., Warneck).

383. A Mother cutting Bread for her Boy. Sm. 57; W. 355 and 432.—In a homely room a woman, wearing a red jacket trimmed with brown and a grey apron, stands at the table, cutting a slice of bread for a boy who is thanking her or saying grace before receiving it. In the

background the father stands talking to a neighbour at the door. "A highly finished work" (Sm.).

Canvas, 13 inches by 10½ inches.

Sales.—Pompe and Jan van Huysum, Amsterdam, October 14, 1749, No. 36 (30 florins).

Rotterdam, June 28, 1756, No. 22 (30 florins).

Ch. A. de Calonne, of Paris, London, March 23, 1795 (£40).

At Christie's, London, 1831 (£36:15s.).

George Morant, London, 1832 (£53:11s.).

Earl of Clare, London, 1864 (£77:14s., Ripp).

Howard, London, 1873 (£193, Nieuwenhuys).

383a. The Grace.—Six figures. From the description it seems of very doubtful authenticity.

Canvas, 16½ inches by 14½ inches.

Sale.—A. von Keller and others, Frankfort-on-the-Main, May 17, 1904, No. 83.

384. A VISIT TO THE COUNTRY.—An elderly man and his wife from the town are paying a visit to a country squire. The host, standing in the middle of a homely room, offers his guests a pewter pot of liquor, which the husband takes with a smile. His wife holds a muff. In the left foreground a boy is blowing out a pig's bladder; a little girl with a large hat looks at him curiously. A woman with a dish enters by a door at the back. To the left, through an open doorway, is seen the courtyard, in which a maid-servant is conversing with a man. In the right foreground is a cask decorated with vine leaves; a dog is near it. A broom lies in the middle of the floor.

The signature is not above suspicion, but the picture is genuine, though it has suffered. The figure of the woman on the right is especially delicate in execution, and beautiful in colour and lighting.

Signed in full in the bottom left-hand corner; canvas, 18½ inches by 22 inches.

Now in the Schlesisches Museum, Breslau, 1898 catalogue, No. 231; Fischer bequest.

385. THE GALLANT OFFER. Sm. 34; W. 30 and 412.—A young man comes dancing in from a door on the right, holding in one hand a herring and in the other two onions. He offers these to a woman sitting at the table; she looks at him with a smile, and seems to point with her right hand to an elderly man with a tall hat beside her. This man, with a look of content, sits in a stooping position and is cracking nuts. A stout maid-servant, at whom a man in the background points mockingly, holds a jug in her right hand and looks with an amused glance at the young man. In the right foreground is a barking dog. It is a pleasant and spirited composition, with very warm colouring, and is rendered with much vigour.

Signed in full in the right-hand bottom corner; canvas, 32 inches by 25½ inches.

Engraved in the Poullain Gallery.

Sales.—The Hague, April 24, 1737, No. 89 (40 florins).

Van Zwieten, The Hague, April 12, 1741, No. 205 (36 florins).

J. L. van der Dussen, Amsterdam, October 31, 1774, No. 3 (835 florins).

Nieuhoff, Amsterdam, April 14, 1777, No. 190 (650 florins, Fouquet).

Poullain, Paris, March 15, 1780 (2600 francs).

De Clesne, Paris, December 4, 1786 (1800 francs).

H. van Maarseveen, Amsterdam, October 28, 1793, No. 3.

Baron van Brien en van de Grootelindt of Amsterdam, Paris, May 8, 1865 [it was in this collection in 1833, Sm.].

Purchased in 1865 for the Brussels Museum.

[A copy was in the Hautpoul sale, 1905.]

Now in the Brussels Museum, 1900 catalogue, by Wauters, No. 444.

386. A Woman Seated. W. 433.—A pretty little picture.

Sale.—Graaf van Hoogendorp, The Hague, July 27, 1751, No. 154 (22 florins 10).

387. An Interior.—A woman sits with a charcoal-pan on her lap and listens to a boy who sits beside her reading aloud. A fine picture.

Panel, 12 inches by 9½ inches.

Sale.—Louis Fabricius du Bourg, Amsterdam, January 15, 1776, No. 1 (81 florins, Yver).

388. [Identical with 258.]

389. A Man by the Fireside paring his Toe-nails.

Panel, 11½ inches by 9½ inches.

Sale.—St. Loquet and others, The Hague, September 8, 1789, No. 16 (2 florins, Proot).

389a. A Domestic Scene, full of humour. Sm. 81; W. 364.

Sale.—Mrs. Gordon, London, 1808 (£79:16s.).

390. An Interior. W. 459.—A woman is teaching a boy to write. He sits before a cask. The woman holds a jug in her hand.

Panel, 8 inches by 7 inches. A pendant to "The Drunkard" of the D. de Jongh sale (750).

Sales.—J. Alenzoon, Leyden, May 10, 1774.

D. de Jongh, Rotterdam, March 26, 1810, No. 40 (73 florins 50, Van Yperen, with pendant).

391. A Mother teaching a Child to Read. Sm. Suppl. 53; W.

391.—Three women and a child are assembled in the fore-court of a house. At the end of it is an archway through which are seen several persons and a landscape background. In front sits a woman with a ferule in one hand; she stretches out the other to a child in the middle of the group. Behind the child stands an elderly woman, wearing spectacles, who holds a book. Described (Sm. 1842) from a drawing after a picture.

392. A Girl with a Child on her Lap.—She holds out a glass.
Panel, 10½ inches by 13 inches.

Sale.—J. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 133.

393. A Woman with a Child on her Lap.—A boy is at her side.
Signed in full; panel, 11 inches by 8½ inches.

Sale.—Amsterdam, May 14, 1839, No. 249 (14 florins, Roos).

394. The Artist offers his Sister, the Nun, a Golden Hairpin.
Panel, 14 inches by 10½ inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 121 (200 florins, Van der Berg).

394a. The Artist and a Nun.—He stands behind a table. Both figures are very expressive. On the table, which is covered with a brown cloth, are a jug, a bottle, and cakes.

Panel, possibly identical with the preceding (394).

Sale.—Amsterdam, August 15, 1825, No. 351 (80 or 100 florins).

395. An Elegant Lady seated with much Dignity at a Table, conversing with an Old Woman.

Panel, 12½ inches by 9 inches.

Sale.—Dowager R. van Ingen, *née* C. F. Berg, Haarlem, July 27, 1827, No. 8 (67 florins).

396. A Merry Peasant, cutting Meat from a Bone which he holds in his Hand.

Sale.—Rotterdam, September 15, 1834, No. 34 (10 florins).

397. A Lady seated at a Table, reading.

Panel, 12 inches by 13½ inches.

Sale.—F. de Robiano, Brussels, May 6, 1837, No. 619.

397a. A Woman warming her Hands. W. 474.—Very carefully executed.

Panel, 13 inches by 10½ inches.

Sale.—Widow of P. J. van Oosthuyse van Rijsenburg, *née* M. de Jongh, The Hague, October 18, 1847, No. 23.

397b. A Man, his Wife, and Child.—Spirited, clear, and delicate.
Signed.

In the collection of Edmund Phipps, London, in 1854 (Waagen, ii. 227).

397c. A Dutchman.

In the Neues Palais, Potsdam, 1863 (Parthey, ii. 580, No. 68).

397d. A Man Seated.

In the Esterhazy collection, Vienna, 1863 (Parthey, ii. 580, No. 69).

397e. A Man, his Wife, and Child.

Panel, 7 inches by 8 inches.

In the collection of Müller von Nordegg, Prague, 1863 (Parthey, ii. 580, No. 67).

398. An Interior.

Canvas, 33 inches by 40 inches.

Exhibited at Brussels, 1882, No. 233.

In the collection of the Comte Ferdinand d'Oultremont, Brussels.

399. The Good Meat.

12 inches by 13½ inches.

Sale.—Buckens, Antwerp, April 9, 1889, No. 105.

400. Four Persons playing with a Cat.—A girl holds the cat; a man seated to the right pulls its tail; an old peasant blows tobacco-smoke into its face. Through a window on the left is seen a landscape.

Signed on the window-ledge; panel, 22 inches by 18 inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 55.

401. A Woman with a Cat.

9½ inches by 7½ inches.

Sale.—London, June 12, 1899, No. 99.

[Compare also the scenes with cats among the pictures of children, 314-319.]

402. The Welcome Visit.

Panel, 10 inches by 7½ inches.

Sale.—Wasinski and others, Frankfort-on-the-Main, May 20, 1901, No. 168.

403-404. The Mennonite Sisters; and a Pendant. W. 480.—Of his very best period.

17 inches by 15 inches.

Sales.—Amsterdam, March 6, 1708, Nos. 21 and 22 (170 florins).

Van Zwieten, The Hague, April 12, 1741, No. 204 (45 florins).

405. THE WOMAN PLAYING A LUTE.—She wears a yellow dress and a black mantle with blue sleeves, and sits near a table covered with a Turkish carpet. A young man, who looks at her dreamily, leans his arm on the table. Behind them the housewife pours out wine from a jug into a glass. On the wall hangs a picture of Bacchus, of the school of Rubens. It is a very fine work, but has been damaged, and therefore is no longer so attractive as it was originally.

Now in the Von Liphart collection, Rathshof, near Dorpat.

406. THE DUET.—A young woman is playing on a harpsichord, while a man beside her plays a violin. Near the harpsichord is a little child.

It is genuine, but completely ruined. The catalogue states that it is not an original work.

Signed in full on the right; panel, 9 inches by 7 inches.

Sale.—Maria Beukelaar and Antony de Waart, The Hague, April 19, 1752, No. 126 (12 florins).

Now in the Dublin National Gallery, 1898 catalogue, No. 284; acquired in 1890.

407. THE MUSIC PARTY.—A well-dressed man, seated on a

table in the centre, plays a violin. To the left a lady in a yellow dress with a white mantle plays a flute. Behind her is Jan Steen with a pipe. To the right are some children near a wine-cooler.

In the collection of Jules Lengart, Lille, 1900 (A. Bredius).

Sale.—Lengart, Paris, 1902, No. 88 (1990 francs). Compare also 407a.

407a. **The Fiddler**.—He sits on a table covered with a Turkish carpet, with the right leg thrown over the left. While he plays, he looks at a girl standing to the left, who speaks to him while a boy empties his pockets. Behind the table, between these two figures, is an old man smoking; to the right sits a man who tries to draw a girl towards him. In the right foreground are two children with a flagon near a wine-cooler; a maid-servant stands at an open door in the background. To the left is the window; on the floor are a lute, a music-book, and a jug. From the ceiling hangs a cage; to the right is a bed; on the wall is a landscape painting in a carved and gilt frame.

About 10½ inches by 13½ inches.

Described from a copy, apparently of 407, which was at a London dealer's in the spring of 1906.

408. **THE LUTE-PLAYER**. Sm. 157; W. 101.—A young lady, dressed in a red skirt and white silk jacket, with a light-blue mantle over her shoulders, listens attentively to a richly dressed man who plays a lute. Beside her lies a violin. An old man watches her from behind a pillar. In the background is a view through a doorway. It reminds one of Metsu in the delicacy of its execution, but is more spirited in expression.

Signed in full on the letter in the lady's hand, and in the left-hand bottom corner; panel, 15½ inches by 12½ inches.

Described by Nagler and by Waagen (iii. 477).

Now in the collection of the Marquess of Bute, London, 1884 catalogue, by Richter, No. 162; it was in this collection in 1833.

409. **THE MUSIC-MASTER**. Sm. 113; W. 102.—A young lady in a yellow bodice and a blue skirt is seated in profile to the left at a harpsichord, and plays very carefully from a music-book open before her. The master, who has long hair and wears a slouch hat pushed back from his forehead, leans on the instrument, watching the movements of the girl's fingers. Through the open door at the back is seen a boy with a lute coming down a staircase beyond which is a window.

Signed on the instrument, "Johanis Steen fecit 16" (Sm. read the last two figures as "71," but they are now obliterated); panel, 16½ inches by 12½ inches.

Described by Ch. Blanc, Waagen (i. 403), and Nagler.

Exhibited at the British Gallery, 1823.

Sales.—H. A. M. Hogguer, Amsterdam, August 18, 1817, No. 79 (1170 florins, Nieuwenhuys).

Le Rouge, Paris, April 27, 1818 (7740 francs).

In the collection of Sir Robert Peel in 1833 (Sm.).

Purchased, with that collection, for the National Gallery in 1871.

Now in the National Gallery, London, 1906 catalogue, No. 856.

410. A TERRACE SCENE WITH FIGURES (or, *The Concert*). Sm. Suppl. 26; W. 156.—Upon the marble pavement of a terrace with a stone balustrade sits a lady, facing to the left and leaning her left arm on a stone plinth. She has an open music-book in her lap, and appears to be singing, to the accompaniment of a man with a mandoline, whose figure is partly hidden by the stone plinth behind her to the right. A man with a red feather in his hat, who sits at her side on an upturned tub, with his back to the spectator, turns towards her; he holds a glass in his left hand and appears to be singing also. A tree behind the musician casts a shade over the group. From the terrace the broad plain below is visible. To the left is a basket of fruit; in the right foreground is a large flask of wine.

Signed "J. Steen" on the plinth; panel, 17 inches by 24 inches.

In the collection of the Hon. Long Pole Wellesley, Brussels, 1842 (Sm.).

Sales.—Wellesley, Brussels, June 15, 1846 (Nieuwenhuys).

Adrian Hope, London, June 30, 1894 (£819, for the National Gallery).

Now in the National Gallery, London, 1906 catalogue, No. 1421.

411. THE LUTE-PLAYER.—A young woman in a yellow and blue dress sits on a terrace. Opposite her is a man in brownish red, who holds up a glass in his left hand. Behind them are a pair of lovers embracing. Similar in style to, and of about the same date as, the picture in the National Gallery (410).

Canvas, 15 inches by 19½ inches.

Formerly in the collection of the Marquess of Hertford.

Now in the Wallace collection, London, 1901 catalogue, No. 150.

412. THE HARPSICORD LESSON. Sm. 50; W. 353.—To the left sits a girl, in profile to the right, at a harpsichord. In the right foreground an old man with a tall hat stands leaning over the instrument, and points with his right forefinger to the position of the girl's hands. He supports himself with his left hand on the arm of a chair, from which he has just risen. On the wall is a picture of cupids, partly concealed by a curtain. Under it hangs a key. The picture is delicate in execution.

Signed (according to Waagen); panel, 14½ inches by 19 inches.

Described by Charles Blanc and Waagen (ii. 227) as in the collection of Edmund Phipps.

Sales.—Randon de Boisset, Paris, February 27, 1777, No. 129 (1200 francs).

Duc de Praslin, Paris, February 18, 1793 (1310 francs).

B. de Bosch, Amsterdam, March 10, 1817, No. 19.

General Phipps, London, 1859 (£225 : 15s., Mawson).

In the collection of the Marquess of Hertford.

Now in the Wallace collection, London, 1901 catalogue, No. 154.

413. THE MANDOLINE-PLAYER.—A girl holds a mandoline in her left hand and a glass in her right. Near her is a table, on which are a jug and a dish of oranges.

Now in the Nîmes Museum, Gower collection, 150.

414. THE LUTE-PLAYER.—A girl sits in profile to the left, with a lute in her left hand, and looks at the spectator. Near her is an elderly man, leaning his right arm on a table and holding a glass in his left; a boy pours out wine for him from a jug. On the wall is a picture of a landscape. To the left is a window recess; in the right background is a bed. The figures are usually identified as Jan Steen and his wife, but there is little resemblance between this elderly man and the painter. It is rather a genre-piece than a portrait-group, though the girl's figure may be a portrait.

Signed in full on the right, half-way up; oak panel, 16½ inches by 14 inches.

Exhibited at the Portrait Exhibition at The Hague, 1903, No. 121.

Formerly in the Niesewand collection, Mühlheim, and in that of Adolphe Schloss, Paris.

Afterwards in the possession of the dealer F. Kleinberger, Paris.

In the collection of the late Maurice Kann, Paris.

415. THE MUSIC-LESSON.—In a well-furnished room a young woman seated to the left plays a lute. On a table near her sits a young man, holding his hat in his left hand; he seems to be giving her a lesson. A flute sticks out of his pocket. He rests his left foot on a stool, upon which lies an open music-book. To the left is a bed. An old woman stands behind the table between the young people. A person looks in at the door at the back and makes a warning gesture.

Signed in full at the side, and dated 1667; canvas, 24 inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 71.

Sales.—Richard Foster, Clewer Manor, 1876 (£315, Addington).

Samuel Addington, London, 1886 (£315, Davis).

In the collection of Sir Julian Goldsmid, Bart., 1896.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1896, No. 42.

416. A SUMMER FESTIVAL IN A GARDEN.—In a garden, in which are statues and a well, a young lady, dressed in purple, sits on a stone bench holding a music-book, from which she is singing. She is accompanied on a violin by a young man in black; behind him is a boy playing a clarinet. On the grass to the left lies a lute. Farther back a man is courting a woman. In the middle distance a numerous party of men and women are seated at a table covered with red drapery. In the air hover cupids.

Signed in full on the bench; panel, 22 inches by 17½ inches.

Purchased by the Empress Catherine II.

Now in the Hermitage Palace at St. Petersburg, 1901 catalogue, No. 897.

417. THE YOUNG VIOLINIST. Sm. 166 and 194; W. 200.—In a garden a young girl, with her back to the spectator, sits at a rough table—made of a board placed on a tub—upon which are a ham, a loaf, and a jug. To the right of her a man with a slouch hat sits on a bench, upon which he has placed his left foot; he holds a pipe in his left hand.

Both persons are watching a boy with smiling face who stands behind the table to the left, playing a violin. An old man with a tall hat and a woman are also admiring listeners. Through the trees is seen the roof of a house. It is a very good picture, and well preserved.

Panel, 16½ inches by 20½ inches.

Now in the Uffizi Gallery, Florence, 1891 catalogue, No. 977.

418. THE FLUTE-PLAYER.—On a terrace a man with a satyr-like face plays a flute. Near him a woman dressed in shot-silk is mending a red stocking, which she has drawn off her foot; beside her lie her sewing materials. To the left are a dog and a gillyflower plant; beyond these is a house. To the right is a vista of a landscape. It is genuine, but has been much damaged.

Canvas on panel, 18 inches by 24 inches.

Exhibited in Rotterdam, 1899, No. 16; at the Rijksmuseum, 1907.

Sale.—M. C. Groeninx van Zoelen and others, Rotterdam, June 25, 1800, No. 11 (21 florins 5).

Now in the Hoogendijk collection at The Hague, No. 3.

419. THE VIOLINIST.—In a village tavern a violinist is playing for dancers. The drawing of the little figures is not very delicate, but the composition and lighting are admirable.

Signed in full and dated 1670—a proof that all the pictures with little figures do not belong to the artist's earliest period, as has been often assumed; canvas, 17½ inches by 19½ inches.

Presented by Alexandre Leleux to the Lille Museum, 1873.

Now in the Lille Museum, 1893 catalogue, No. 741.

420. THE MUSICIAN (or, An Interior with Figures). Sm. 153.—A man with a flute in his pocket enters a rustic kitchen, bowing to two men and two women who are assembled round the hearth. One woman has a glass in her right hand, the other holds a jug; one man sits smoking, while the other stands, filling his pipe. Through an open door to the left is seen an adjacent room, in which a tub and a jug stand close to the wall. The picture is in monochrome.

Signed on the right with the monogram, and dated 1670; canvas, 17½ inches by 14½ inches.

Engraved in mezzotint by Paul.

Exhibited at the Royal Academy Winter Exhibition, 1879, No. 86.

A similar picture was in the Van Loon collection, Amsterdam, 1833 (Sm.), but is not mentioned by Westrheene (1856).

Formerly in the collection of the Right Hon. Sir William H. Gregory, who bequeathed it in 1892 to the National Gallery.

Now in the National Gallery, London, 1906 catalogue, No. 1378.

421. THE GALLANT. Sm. Suppl. 109; W. 138.—In an interior two women sit by the hearth, looking at an old man, probably Jan Steen himself, who with hat in hand makes them a bow. A young man standing by the fire looks on with a smile. An older man sits in the chimney-

corner smoking his pipe. In the background is an open door. It is full of humorous expression.

Signed in full; panel, 15 inches by 14 inches.

Compare the preceding picture.

Described by Waagen (ii. 290).

Exhibited at the Royal Academy Winter Exhibition, 1894, No. 94.

Sale.—Marquess of Camden, London, 1841 (£231, Bredel).

In the collection of Charles Bredel, London, 1842 (Sm.).

Sale.—George Barclay Field, June 10, 1893, No. 34 (£724: 10s., Tooth).

Now in the collection of Lord Swaythling, London.

422. **THE VIOLINIST.**—The violinist stands to the left on a bench. It is a small and not especially notable picture.

In the possession of the dealer Kleinberger, Paris, in March 1900 (A. Bredius).

423. **A RUSTIC SERENADE.** Sm. 13; W. 343.—An evening scene. One man plays a hurdy-gurdy; another plays a flute. A woman in a black cloak and yellow dress listens; another woman offers a musician a glass of wine. A child sits on a flight of steps, blowing a trumpet. There is a fine landscape background, with a church-tower, in the distance.

Panel, 18½ inches by 13 inches; the upper corners are rounded off.

Sale.—Amsterdam, September 17, 1766, No. 56 (345 florins).

In the collection of the late Baron Alphonse de Rothschild, Paris.

424. **THE SERENADE.** W. 429.—To the left is a house, on the first floor of which is one lighted window. Near the door, which is closed, stands a young woman singing to the accompaniment of her lute. Behind her are a young man who plays the flute, and a masked man who sings from a music-book, and upon whose towering headgear is a rat. On the right, opposite the door to which his figure is turned, a laughing man plays on the bass-viol. Behind this man—probably Jan Steen himself—are two other men in grotesque masks. In the left foreground a man rings the door-bell; he holds in his right hand a light, which illumines the jovial company.

Signed in full in the right-hand bottom corner; canvas on wood, 16 inches by 12½ inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749, No. 89 (13 florins).

In the collection of Count Fries, Vienna.

Now in the Rudolphinum, Prague, 1889 catalogue, No. 666.

424a. **A Hurdy-Gurdy Player.**

Sale.—Amsterdam, April 9, 1687, No. 70 (91 florins).

424b. **A Joyous Music-Party.**

Sale.—Adriaan van Hoek, Amsterdam, April 7, 1706, No. 18 (145 florins).

424c. **The Lute-Player.**

Sale.—J. W. Sandra, Middelburg, August 3, 1713, No. 76 (2 florins).

424*d*. **A Hurdy-Gurdy Player.**—A small picture.

Sale.—Jakob van Hoek, Amsterdam, April 12, 1719, No. 77 (26 florins).

424*e*. **A Joyous Music-Party, with the Portrait of the Artist.**
—[In W. 124 identified with the Demidoff di San Donato "Music-party" (442).]

Sales.—Amsterdam, January 21, 1733, No. 8 (250 florins).

Amsterdam, April 2, 1734, No. 10 (100 florins).

424*f*. **A Small Picture with a Fiddler and other Persons.**

Sale.—Amsterdam, April 19, 1735, No. 38 (11 florins 5).

424*g*. **A Painter teaching his Wife to play the Lute.**

Gise catalogue, Bonn, 1742, No. 141.

424*h*. **Musicians.**

Gise catalogue, Bonn, 1742, No. 330.

425. **A Flute-Player.**—Near him is an old man, offering a cake to a young girl.

Panel, 23 inches by 20½ inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 4 (112 florins, with the pendant); the pendant was "An old man jesting with a girl" (721).

426. **The Girl playing a Lute.**—Near her are an old woman playing a violin, and an old man filling his pipe. With other accessories. Very well executed.

Panel, 11½ inches by 9 inches.

Sale.—Hendrik Verschuring, The Hague, September 17, 1770, No. 166.

427. **A Lady at the Harpsichord.** W. 463.—Near her is a man sitting on a chest and leaning his arm on the harpsichord; he holds a glass in his hand. In the foreground is a dog; in the background is a woman peeling apples.

Panel, 26 inches by 22 inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775.

428. **A Happy Company.** W. 331.—The host brings a jug and a glass; a man plays a lute.

17½ inches by 24 inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775.

428*a*. **A Peasant Playing the Violin.**

Panel, 9 inches by 7½ inches.

Sale.—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 3 (54 florins, Spruyt).

428*b*. **A Man Singing, with many Listeners.**

Panel, 14½ inches by 13½ inches.

Sale.—Amsterdam, July 13, 1790, No. 97 (36 florins, Coclers)

429. The Rommelpot-Player.—A boy plays in a village street. Near him is a girl with a gaufre. Behind her is a stupid woman with a basket on her head, holding a gaufre-iron in one hand and a cooking-pan in the other.

Canvas, 25 inches by 20 inches.

Sale.—Amsterdam, May 7, 1804, No. 59.

429a. The Musician.—In front of a cottage sits a cheerful old musician in shabby clothes; he holds a violin in one hand and a pipe in the other. Near him sits a young woman, with a sewing-cushion and a piece of linen on her lap; beside her an old matron looks on with a smile. It is a spirited composition finely executed.

Panel, 15 inches by 19 inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 139 (150 florins).

430. The Hurdy-Gurdy Player. Sm. 105; W. 371.—A man sits, playing a hurdy-gurdy, before the door of a tavern, over which hangs the sign of "The Pickled Herring." A youth leaning on a stick listens attentively to the player. Behind him are a man and a child, who is playing with a dog. Near them are some cheerful laughing peasants at a table, and the hostess. Farther back are a peasant man and woman jesting with one another. In the middle distance are some rustics dancing. At the back are a church-tower and trees.

Canvas, 31 inches by 24 inches.

Sales.—C. Backer, Leyden, August 16, 1775, No. 3 (200 florins, W. Coole).

Wijnand Coole, Rotterdam, August 6, 1782, No. 65.

Thomas Theodor Cremer, Rotterdam, April 16, 1815, No. 108 (700 florins).

431. A Music-Party.—In an interior sits an old woman with a paper in her hand, singing lustily; near her stands a man playing the flute. At an open window a man with a cheerful face looks in; he holds a glass. The expression is natural, and the execution full of care.

Panel, 10 inches by 8 inches.

Sales.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 55 (50 florins, Mol).

Amsterdam, July 16, 1819, No. 158 (49 florins, Brondgeest).

(Possibly) Amsterdam, November 16, 1819, No. 69 (3 florins 10, Vinkeles).

432. A Merry Party, with a Woman playing the Lute.—In an interior some merry folk are seated at a table. In the foreground sits a girl playing the lute. In an open doorway at the back is a woman holding a child by the hand. There are other accessories.

Canvas, 20 inches by 15 inches.

Sale.—B. Kooy, Amsterdam, April 20, 1820, No. 86 (163 florins, Lelie).

433. A Music-Party. W. 332b.—A peasant woman in an interior

plays the flute ; beside her an old peasant plays the violin. Near them is an old woman.

15½ inches by 12½ inches.

Sale.—Th. Loridon de Ghellink, Ghent, September 3, 1821.

434. A Man Seated, playing the Lute.

Panel, 10 inches by 8 inches.

Sales.—Amsterdam, July 16, 1819, No. 160 (130 florins, Brondgeest).

Amsterdam, November 16, 1819, No. 67 (31 florins 10, Lelie).

Widow of Joh. Ph. de Monté, Rotterdam, July 4, 1825, No. 109 (45 florins, Roozeboom).

435. A Woman playing the Lute. W. 439.—Three other figures in the background.

Panel, 16 inches by 14½ inches.

Sales.—Nicolaas Selhof, The Hague, March 28, 1759, No. 29 (17 florins).

F. Kamermans, Rotterdam, October 3, 1825, No. 3 (51 florins, Spruyt).

Possibly identical with 443*a*, which was No. 78 in the Heymel sale, Berlin, November 5, 1889.

435*a*. The Musicians.—In a courtyard before a cottage stand two musicians ; near them are several peasants and children listening. "By J. Steen or in his manner."

Panel, 15½ inches by 14½ inches.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 51 (100 florins).

435*b*. A Violinist.—Near him are two laughing children.

Panel, 23 inches by 20 inches.

Sale.—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 17 (32 florins 10, Van der Berg).

435*c*. An Interior with Musicians.—By Jan Steen or after him.

Canvas, 28½ inches by 27½ inches.

Sale.—W. Hendriks, Amsterdam, February 27, 1832, No. 133 (70 florins 50, Gruyter).

435*d*. The Violinist.—In an interior are a jovial man holding a glass of wine, and a woman with a jug and a pipe. Behind them is a man playing the violin.

Panel, 22½ inches by 18½ inches.

Sale.—C. H. Hodges and others, Amsterdam, February 27, 1838, No. 125.

435*dd*. A Woman in an Armchair, playing the Lute.

Sale.—Paris, March 4, 1845, No. 99.

435*e*. An Old Man playing the Mandoline.—Sketchy in execution.

Panel, 8½ by 6½ inches.

Sale.—J. van der Veen, Amsterdam, April 14, 1851, No. 148.

436. The Music-Lesson. Sm. Suppl. 3 ; W. 386.—There are four figures. Among them is a buxom woman in a blue jacket and a yellow

silk skirt, who sits with her back to the spectator and plays the harpsichord. Her attention, as well as that of a man sitting beside the instrument, is directed to a jovial fellow who has come in and who puts his arm round the neck of a young girl who is pouring out wine into a glass. On the wall hangs a picture of Venus and a satyr.

Panel, 35 inches by 30½ inches.

Acquired by J. Woodin in Amsterdam, 1838 (Sm., 1842).

437. The Woman playing the Lute. Sm. 172; W. 155.—A young woman with a blue bodice and a yellow jacket trimmed with grey sits on a low wall playing the lute. A jovial man who sits on the other side of the wall, holding a glass and a pipe, is delighted with the music. Farther to the back a couple are saluting.

Signed in the right-hand bottom corner; canvas, 17 inches by 20½ inches.

In the collection of the Comte de Turenne, Paris, in 1842 (Sm.).

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 91 (1800 francs, Nieuwenhuys).

438. The Musicians. Sm. Suppl. 108; W. 137.—On a balcony in front of the door of a house two women are listening to two musicians. One woman, dressed in a red jacket trimmed with white fur and a scarlet skirt, stands with her back to the spectator; the other is seated facing him. A child, sitting on the doorstep, plays a tambourine. One of the musicians on the left has a pair of bagpipes, the other has a flute. Several peasants have come to listen. In the background are trees and houses. It is "painted in the artist's finished manner" (Sm.). It is full of humour in the rendering of the musicians, spirited in execution, and transparent in colour—an excellent work.

Signed in full and dated 1659; panel, 19 inches by 13½ inches.

Described by Waagen (ii. 253).

Sale.—Marquess of Camden, London, 1841 (£494:5s., Nieuwenhuys).

In the collection of Charles Heusch, London, 1842 (Sm.) and 1854 (Waagen).

439. A Merry Party in the Open Air.—In the centre a young man in black plays the fiddle and looks at an old man, with a large basket on his back and an iron-handled stick under his arm, who sings from a music-book which he holds in his left hand. A girl with a bowl sits on the ground near him; beside her is a black poodle. Opposite the old man are two boys: one leans on a pail and listens with open mouth; the other with folded arms looks at the singer. On the ground is seated a woman with a child in her arms. To the left is a house surrounded by small trees; to the right is a vista. This is one of the finest works of the artist. The humour and expression are admirable. The warm evening light is rendered with sound technical skill. The picture is excellently preserved.

Canvas, 36 inches by 60 inches (about).

Exhibited at Manchester, 1857, No. 933.

Described by Waagen (Suppl. 428) as in the collection of Thomas Stanforth, Storrs, in 1857.

440. A Distinguished Company Feasting in the Open Air. W. 340.—Numerous persons are diverting themselves in a park. In the centre sits a young man beside a pretty girl in a silk gown. A boy offers him a glass of wine. Near the girl stands a well-dressed youth who plays the lute. To the right a man sits playing the flute; near him are seated a woman and a child. To the left a stout man is jesting with a girl. Another man converses with a maid-servant who brings a bowl of lemons. In the background is a stately mansion in a wood. On the steps of the house two boys are blowing soap-bubbles. Before it several groups are promenading; others are watching two women play at ball. There are various accessories—two dogs, two peacocks, statues, and so forth.

Canvas, 26 inches by 34½ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 398 (200 florins, Fouquet).

Amsterdam, December 5, 1796, No. 104 (300 florins, Thompson).

Meffre aîné, Paris, February 25, 1845, No. 86.

Héris, Brussels, June 19, 1846, No. 69.

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 104.

441. THE WANDERING MUSICIANS.—To the left, before a house-door at which a woman and a man are standing, a musician plays the flute and is accompanied by a boy on the drum. On one side of the door stands a figure; on the other side an old man sits on a bench. A little girl and a somewhat older girl with a child listen. In front of the drummer is a dog. To the right stand a boy and a little girl on a low flight of steps. Near them on a terrace a man is jesting with a maid-servant. To the right is a half-open garden-door, through which is seen a church-tower.

It is a wide picture.

Exhibited in the Palais Bourbon, Paris, 1873, No. 336.

[Described from Braun's photograph, No. 16,459.]

441a. Steen's Mother with a Mandoline.

Sale.—G. Smith, London, 1880 (£115 : 10s., Heseltine).

442. A MUSIC-PARTY. Sm. 176; W. 124.—At an open window to the left a well-dressed man with a plumed hat—possibly Jan Steen himself—sits on a bench, upon which he rests one foot, and plays a lute. He looks at a young woman dressed in blue silk, who sits at a table to the right and sings from a music-book. A youth sitting on the right-hand side of the table accompanies them on the flute. In the foreground a little boy pretends to play a 'cello with a clay pipe. On the right a young man-servant descends a staircase with a glass of wine in his hand. In the foreground a dog barks at a cat which is licking a bowl. On the back wall hangs Rubens' "Lion Hunt," now at Munich. Through the open window to the left is seen a windmill.

Signed in full on a music-book on the table, and dated 1666; canvas, 34 inches by 40 inches.

In the collection of Sir Charles Bagot, Bart., 1833 (Sm.).

Sale.—Demidoff, San Donato near Florence, March 15, 1880, No. 1054.

443. A FESTIVE COMPANY ON A TERRACE. Sm. 109; W. 296.—In the centre sits a woman, wearing a blue jacket; she holds an empty glass unsteadily. To the left a man seated on a stone balustrade plays the lute. Behind him is a table, upon which is a ham. A man embraces a girl who has a dish in her hand. Behind them is a flute-player. At the table to the left are other persons—a pair of lovers, a man raising his glass, a woman with a child in her arms. In the right foreground a stout old man with laughing face leans back in his chair. In the foreground a boy has harnessed a dog to a wheeled toy. To the left a gardener stands on a ladder gathering grapes.

Signed in full; canvas, 57 inches by 53 inches.

Described by Immerzeel.

Exhibited at the Royal Academy Winter Exhibition, 1888, No. 55.

Sales.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 112 (2499 florins, Brondgeest).

David Sellar of London, Paris, June 6, 1889, No. 70.

443a. A YOUNG WOMAN PLAYING THE LUTE. W. 439.—She wears a red dress and a dark green jacket trimmed with fur, and has a cap on her head. On a table to the left is a music-book. The figure is a three-quarters length.

14½ inches by 11½ inches.

[Possibly identical with the picture, No. 29 in the N. Selhof sale at The Hague, March 28, 1759—measuring 15½ inches by 14 inches—see 435.]

Sale.—Heymel, Berlin, November 5, 1889, No. 78.

444. A Music-Party.—In a well-furnished room a woman sings to the accompaniment of a violin played by a man. There are three other figures. In the left foreground is a dog.

Signed in full in the upper right-hand corner; canvas, 26 inches by 21 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 146.

445. A MUSIC-PARTY IN A ROOM.—It seems genuine, so far as can be judged without removing the glass, but it has been over-cleaned and leaves a melancholy impression.

20 inches by 17 inches.

Sale.—London, June 22, 1901, No. 108.

445a. A Music-Party.

19 inches by 24 inches.

Sale.—Lady Page Turner and others, London, February 21, 1903, No. 96.

445b. A Family Concert.—A citizen sings to his own accompaniment. Children around him join in the song.

Panel, 4½ inches wide.

Sale.—F. M. von Berg, Frankfort-on-the-Main, December 5, 1904, No. 53.

445c. The Music-Lesson.

Panel, 12½ inches by 10½ inches.

Sale.—J. G. Menzies and others, London, February 25, 1905, No. 109.

445d. THE WANDERING MUSICIANS.—An old man, followed by a dog, is playing a hurdy-gurdy. Near him is an old woman singing from a sheet of paper; she carries a child on her back and has a basket on her left arm. In the doorway of a house to the left are two persons, and two others are at the window. Behind the musicians are a man wearing a red cap, with his hands behind his back, a woman with a child in her arms, and two small children. The scene is laid in the courtyard of a cottage; there is an open gate in the fence, through which and above the fence are seen other houses and the sky with reddish clouds.

Signed in full on a small bench to the left; canvas, $30\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Sal.—Count de Ganay and others, Amsterdam, April 24, 1906, No. 115 (2000 florins, P. Mersch).

446. THE CHRISTENING. Sm. 149; W. 88 and 230.—In the left foreground of a spacious room sits the mother beside her child's cradle. She converses with an old woman, who wears a black dress with red sleeves and has a glass of wine in her hand. Between them is a boy playing a flute, behind whom is a young man smoking. Near the mother stands a little child; a man with a tall hat standing behind her brings her a glass of wine. In the background men and women are seated at a table. A maid-servant brings in a cake. To the right a boy lets a child drink from a tankard. Near the cradle a dog lies on a cushion. On the wall to the right hangs a half-length by Frans Hals of a man with a jug, the original of which is now at Kassel. To the left is the pendant—a portrait of an old woman. In the centre hangs a landscape in the style of J. Both.

Signed in full; canvas, $34\frac{1}{2}$ inches by $41\frac{1}{2}$ inches.

Described by Sir Joshua Reynolds, Nagler, Waagen (ii. 118), and Ch. Blanc.

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 100.

Sal.—G. and W. Berckel, Amsterdam, March 24, 1761, No. 124.

In the collection of J. Bisschop, Rotterdam, 1771, sold as a whole to the Messrs. Hope, Amsterdam.

In the collection of Philip Henry Hope, 1833 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, and thence exhibited at the South Kensington Museum, 1891, No. 73.

Now in the Kaiser Friedrich Museum, Berlin.

447. A FATHER'S JOY AT THE BIRTH OF TWINS. W. 461.—In the right background of a large room in a cottage is the bed, with the nurse who converses with a woman visitor. In the left foreground is the hearth; a woman is stirring food in a pan on the fire. In front of the hearth a nurse sits in a large basket-chair, holding one of the infants with her right hand, while with the other hand she pulls the blouse of the father whose back is turned to her. On the other side of the father a woman holds up the second infant to him. He scratches his ear with a look of despair. In the background to the left two maid-servants bring the second cradle down a wooden staircase. In the right foreground and in the centre are eight women visitors grouped round a table. From the back a man in black and a woman are entering the room.

Signed in full in the right-hand bottom corner, and dated 1668 ; canvas, 27½ inches by 33 inches.

Sale.—F. van de Velde, Amsterdam, September 7, 1774 (1005 florins, Ploos). Described by Parthey (ii. 18).

In the Hohenzollern-Hechingen collection, Löwenberg.

Purchased from the dealer Triepel of Grünberg in 1881 by Consul Weber.

Now in the Weber gallery, Hamburg, 1892 catalogue, No. 144.

448. THE CHRISTENING FEAST (or, a Supper Scene). Sm. 45 ; W. 112.—An interior with sixteen figures, standing or sitting. At a table in the centre stands the father, holding the infant with his right hand ; he puts his left hand into his pocket, apparently to find money for the nurse, who lays her hand on his shoulder. Near him a second woman, holding a pot in one hand, stretches out the other for money. In the background the mother lies in bed, with two women attending on her. Near them are two other women ; one sits by a cradle and drinks a glass of wine. In the centre is a girl with her back to the spectator, and her right hand resting on a chair. On the floor are numerous objects. It is an excellent work. There is much red and blue in the draperies, apparently under the influence of Metsu.

Signed in full above the door, and dated 1664 ; canvas, 34 inches by 42 inches.

Described by Descamps.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 56.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785 (Hoet, ii. 492), No. 397 (280 florins, Muys).

In the collection of Dawson Turner, Great Yarmouth, 1833 (Sm.).

In the collection of the Marquess of Hertford.

Now in the Wallace collection, 1901 catalogue, No. 111.

448a. A Lying-in.—A fine work.

Sales.—Amsterdam, May 18, 1707 (Hoet, i. 103), No. 20 (84 florins).

Pieter van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 147), No. 20 (210 florins).

448b. A Company at Table at a Lying-in. W. 421.—With many figures.

24 inches by 30½ inches.

Possibly the Weber picture (447). Compare also 452.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 110), No. 184 (105 florins).

449. A Lying-in.—A child is given to the father ; the women sit and feast. A very good picture.

22½ inches by 27 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 69 (89 florins).

450. A Father's Joy at the Birth of Twins.—A woman, who is suckling her child, is led into the room in which the housewife has

just been confined of twins. The husband, who has complained of the double birth, listens with bowed head to the reproaches of his parents.

Panel, $16\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 286.

451. The Christening.—A small picture with numerous figures. It is delicate in tone, and has great vitality in expression.

In the collection of H. A. J. Munro, London, when seen by Waagen (ii. 138), but not in the Munro sale of 1878.

452. A COMPANY AT A LYING-IN.—Several persons stand or sit round a table covered with a blue cloth, upon which is a large cake. To the right sits a laughing woman, who pours out wine for herself from a jug which she raises high in her right hand. To the left an old woman converses with a young woman whose back is turned to the spectator. In the centre behind the table stands the father, holding the infant with his right hand, and feeling in his pocket with the other hand for money to give to a nurse, who stands to his right and lays her hand on his shoulder. The mother lies in bed at the back, attended by two women. In the background to the right is a passage with two other guests and a broom. On the floor are various objects.

Signed in full on the right; canvas, $23\frac{1}{2}$ inches by 29 inches.

Possibly the picture of the Seger Tierens' sale (448*b*).

Sale.—Madame Duval, Paris, November 28, 1904, No. 14.

453. A SCENE BEFORE A COTTAGE. Probably preparations for a funeral feast. Sm. 168; W. 193 and 417.—At the door of a cottage stands a man reading the names of the guests. Various persons wear long black cloaks. In the centre is a child wrapped in a cloak, to whom an old woman is attending. At the side is a table with bread and meat upon it. In an arbour a person is cutting up a cake. One of the guests comes out of the house; two others come from a small side-door. It is a good picture.

Panel, 14 inches by 16 inches.

Probably identical with 453*a*.

Exhibited in Brussels, 1855 and 1882, No. 230.

Sales.—F. Drabbe, Leyden, April 1, 1743 (Hoet, ii. 77), No. 25 (105 florins).

J. Alenzoon and others, Leyden, May 10, 1774.

In the collection of the Prince d'Arenberg, Brussels, 1833 (Sm.).

In the collection of G. Couteaux, Brussels, 1855.

Sale.—G. Ruelens, Brussels, April 17, 1883, No. 256.

Now in the Rutten collection, Liège.

453*a*. A Quaker Funeral.

Described by Houbraken (iii. 18); see C. Hofstede de Groot, "Quellenstudien," p. 168.

454. A VILLAGE WEDDING. Sm. 174; W. 8.—The bride, who holds down her head with a modest air, sits to the right at a table.

Some of the guests are jesting with her. In front of the table an elderly man invites a woman to dance. Near them are two musicians. In the left foreground a youthful pair of lovers, with their backs to the spectator, are looking on. A maid-servant ascends a staircase at the back. "A coarse and slight performance" (Sm.).

Signed in full in the left-hand bottom corner, and dated 1672; panel, 15½ inches by 20 inches.

Described by Ch. Blanc.

Sale.—Is. Hoogenbergh, Amsterdam, August 10, 1743, No. 39 (81 florins). In the National Museum at The Hague, 1808.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 2240.

455. A VILLAGE WEDDING. Sm. 84; W. 26.—There are numerous small figures. The bride, with downcast eyes, stands in the centre of a courtyard; she wears a blue dress and a white skirt. She is accompanied by two women, and is about to go to meet the bridegroom, who descends a flight of steps to the left. The bridegroom wears a purple costume with blue sleeves. On the steps are two old men and a child. At the window are musicians. In the foreground a girl is strewing flowers, which a little boy picks up. To the left are spectators. To the right is a little boy drinking water out of his hat, which he has filled at a well. In the background is a man keeping back the crowd with his stick. The picture is full of life and movement. The curiosity of the crowd, the cynicism of the musicians, and the shyness of the bride are admirably rendered, and the landscape is delicate.

Signed in full, and dated 1653; canvas, 25 inches by 32 inches.

Exhibited at the Six exhibition, Amsterdam, 1900, No. 139. [Compare 482.]

Sale.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 95 (2250 florins, De Vries). The identity of this picture with the above is wrongly questioned by W.

In the Van Winter collection, Amsterdam.

Now in the Six collection, Amsterdam; where it was in 1833 (Sm.).

456. A VILLAGE WEDDING. Sm. 52 and Suppl. 27; W. 196.—The bride sits to the right at a table; her figure is almost hidden by that of a young man with a high hat who sits in front of her. He is conversing with an elderly woman with an anxious face and with her hands folded in her lap, who sits on the left side of the table. A man, upon whom an old woman lays her hand, stands and drinks from a tall glass. In the centre two peasants dance to the music of a fiddler seated on high. In the foreground stands a peasant with a tankard in one hand and a glass in the other; he seems displeased with the quality of the wine. A stout peasant woman behind him watches him with a smile. On the left a flight of steps leads to a door by which a girl and her lover have entered; the girl takes a pot from the wall. On the lowest steps sits a youth who is dozing; his hat and pipe have fallen on the floor, and his left stocking has slipped down. At the back are other guests, and jovial folk enter at an open door. Branches hang from the ceiling. In the foreground a dog lies asleep on a cushion.

Signed in full to the left on the stool near the steps : panel, $17\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

[A second example of this subject (Sm. 173 ; W. 191), on canvas, $22\frac{1}{2}$ inches by 29 inches, was in the sale of D. Teixeira, The Hague, July 23, 1823 (1455 florins, Engelberts), and passed into the collection of Leopold I., King of the Belgians.]

Sale.—M. Sluypwijk-Moers, Amsterdam, April 20, 1803, No. 67.

In the collection of the Chevalier Erard, 1825 ; purchased by J. Smith for £189, and sold in 1828 for £176 : 8s., and again sold, before 1833, for £220.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861 (10,800 francs, Antwerp Museum).

Now in the Antwerp Museum, 1905 catalogue, No. 339 (*see* W. Bürger, p. 118).

457. THE MARRIAGE CONTRACT. Sm. Suppl. 73 ; W. 167.—In a spacious hall, with a window on the left, a pillar in the centre, and an ante-room in the right background, a notary with a fur cap sits at a table, writing. The parents of the bride sit near and look on. In front of the table is a carved and stuffed arm-chair. From the right the bridal pair enter. The bride, who faces the spectator, is dressed in white and carries branches in her clasped hands. She stands back and looks at the bridegroom with rapture. The bridegroom wears reddish grey breeches and vest, a black cloak, and a red cap ; he looks up with an excited glance, and lays his right hand on his heart. On the right a servant, who looks round slyly at the bridal pair, is tapping a cask of wine, in front of which is a dog. At the window to the left two indifferent spectators are looking in. A boy looks admiringly at the bridal pair ; a man, with his back to the spectator, conversing with a negro, points upwards with his left hand. In the ante-room to the right a woman and a man, with his back to the spectator, are at table. A curtain hangs from the ceiling. On the wall are two pictures in carved frames.

Signed in full in the left-hand bottom corner ; canvas, $52\frac{1}{2}$ inches by $68\frac{1}{2}$ inches.

Long in the possession of A. Houbraken, and then sold to the Duke of Wolfenbüttel (*see* C. Hofstede de Groot, "Quellenstudien," p. 168).

A copy is in the Palazzo Tosio, Brescia (1897, No. 34).

A good copy of the principal group is in the Hoogendyk collection at The Hague ; canvas, 47 inches by $38\frac{1}{2}$ inches ; it was in the Rupprecht Exhibition, Munich, 1889, No. 21 ; in the collection of Count Festetics ; in the Höch sale, Munich, 1892, No. 197 ; in the Lanfranconi sale, Cologne, 1895 ; and in the possession of the Paris dealer Kleinberger.

The picture (Sm. 155), described by Sm. from an engraving by C. Bagnoy, in the collection of Count Brühl, Dresden, $34\frac{1}{2}$ inches by $35\frac{1}{2}$ inches, was probably a copy, in spite of certain variations. According to Sm. (Suppl. 73), the picture belonging to Madame Hoofman of Haarlem, later in the De Morny sale (487), corresponded with this print. W. was wrong in thinking that Sm. confused it with "The Continence of Scipio," also in the Hoofman collection, and now in the Weber Gallery (83).

A second and somewhat weaker example, described by Parthey (ii. No. 32),

was, according to Riegel, in Count Sierstorpff's gallery at Driburg-i.-W.; it measured 36 inches by 42 inches, and had been acquired between 1817 and 1821.

A copy was in the Piérard sale, Paris, March 20, 1860, No. 78; 32 inches by 41½ inches; it came from the collection of Meffre aîné.

The original picture is now in the picture gallery at Brunswick, 1900 catalogue, No. 313, and Riegel, "Beiträge," ii. 326.

458. A WEDDING CONCERT.—In front of a house some peasants are making music. One sits to the right scraping on a string stretched on a pole to which is attached a pig's bladder. To the left is a flute-player; in the centre is a singer, who sits on the ground and leans his left arm on an upturned tub. Behind him a woman, whom a man is embracing, plays the rommelpot. Somewhat farther back on the left four peasants are performing a round dance. Through an archway at the back is seen the open country. At two windows on the right are spectators, among them the bridal pair.

Signed in full in the right-hand bottom corner.

Formerly in the collection of G. von Rath, Buda-Pesth.

In the possession of the Paris dealer Kleinberger.

Now in the Nardus collection, Château d'Arnouville, near Paris.

459. A WEDDING IN A TAVERN.—In the middle distance to the right a couple dance to the music of a fiddler in a high hat. In the background numerous guests sit at table with the bride. In the foreground a man with his back to the spectator watches the dancers; beside him sits a woman with a child at her breast. To the left is a woman beside the fire, with two children. On a balcony supported on two wooden pillars are licentious persons; under the balcony is a double window, at which stands a peasant with a glass of wine. In the background to the right is a view of the courtyard, where a man is standing. The picture is excellent in colour and lighting, but somewhat sketchy in execution.

Now in the Palazzo Bianco, Genoa.

460. A VILLAGE WEDDING.—The bridegroom, who is apparently half-drunk, leads the bride away; she weeps, and an old woman consoles her. She wears a jacket of bright red, which is somewhat out of tone with the rest of the picture. There are about twenty-five figures.

Signed in full on the right.

Exhibited at Forbes and Paterson's, London, spring of 1902, No. 19.

461. A VILLAGE WEDDING. Sm. 139; W. 66.—The bride, a pretty peasant girl, greets her bridegroom, who is attended by a large company. He is dressed in blue, holds his hat in his right hand, and rests his left hand upon his hip; a boy laughs at his bashfulness. In the foreground, in front of the pair, a common-looking woman strews flowers. In the porch of a tavern to the left a man sits playing the bagpipes; a fiddler stands at the door. The guests look out of the

windows. The picture is lively in expression, delicate in colour, and carefully painted. [Sm. regrets its excessively broad humour.]

Panel, 20 inches by 18½ inches. Compare 484*b*.

Described by Immerzeel, and Waagen (ii. 184).

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 191 (350 florins, Fouquet).

G. Muller, Amsterdam, April 2, 1827 (23 florins 50, Brondgeest).

In the collection of the Baron Verstolk van Soelen, 1833, passing with it in 1847 to Thomas Baring, and thence to Lord Northbrook.

In the collection of the late Baron Alphonse de Rothschild, Paris.

462. THE WEDDING. Sm. 107 and 111; W. 73 and 142.—In the background of a room is a large table covered with a white cloth, upon which are the remains of a meal. The bride and bridegroom sit on the farther side of the table, and receive the congratulations of the guests. To the right are musicians playing. In the foreground a jovial man sits on the floor holding a jug in one hand and a wooden pail in the other. Behind him is a woman with a child at her breast. One man has climbed on to the table. Children look in at a window to the left.

Signed in full in the middle, and dated 1667; canvas, 38½ inches by 60½ inches.

Exhibited at the British Gallery, 1821, 1848, and 1856; and at the Royal Academy Winter Exhibition, 1888.

Sales.—The Hague, April 24, 1737, No. 7 (140 florins).

A. M. Hogguer, Amsterdam, August 18, 1817, No. 78 (2700 francs, Woodburn).

Le Rouge, Paris, 1818 (11810 francs, the first Duke of Wellington).

[Sm., who apparently describes the same picture twice, says that it was sold at R. Bernal's sale, London, 1824 (£480 or £504, Kerr), but this must be an error. See 612*b*.]

Now in the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 67.

463. THE WEDDING.—In a front room is a numerous company. Through an open door, on the top of a flight of steps, is seen a back room, in which the bride sits at table with the bridegroom to the left of her. In front of the table is a Catholic priest, whose figure is half obscured. A couple descend the steps. In the front room to the left is a bed; to the right is a table supported by Caryatides, upon which sits a fiddler. To the left some guests are dancing. In the foreground an old woman and a girl sit together. A man, with hat in hand, approaches the girl and invites her to dance. Two other heads are visible at the back. There are in all sixteen figures. It is a very fine picture.

Signed in full in the right-hand bottom corner; panel, 18 inches by 14½ inches.

[Possibly identical with 478.]

Sale.—Anthony Meynts, Amsterdam, July 15, 1823, No. 118 (1990 florins, Nieuwenhuys).

In the collections of Van Cranenburgh, of Lord Townshend, London, and of W. Wells, Redleaf.

In the collection of the late Maurice Kann, Paris.

464. **A VILLAGE WEDDING.** W. 236.—An old man with a bald head and a white beard, who wears a grey jacket, grasps the hand of a stout peasant woman and dances with her. A musician stands on a bench, playing a dance-tune. To the left are the wedding guests. The bridegroom persuades the bride to drink; she wears a gilt wreath. A stout man with a glass in his hand leans back, laughing heartily. At the end of the table are a couple embracing.

Signed in full on the right; panel, 11 inches by 14 inches.

Sale.—Wijn and Coole, Rotterdam, August 6, 1782, No. 67.

In the collections of Count Potocki, Paris, and of Adolphe Schloss, Paris.

Now in the possession of the Paris dealer Kleinberger.

465. **A VILLAGE WEDDING.** Sm. Suppl. 2; W. 187.—A large cottage-room, decorated with branches, is filled with wedding-guests. Amidst applause and laughter the bridal pair are being conducted to their chamber. The bride, who wears a little crown, stands hesitating on the threshold. The bridegroom grasps her by both arms and tries to drag her on; a youth with fair curls pushes the girl towards him. At the door of the chamber, which is approached by two steps, stands a stout woman with smiling face, holding a candlestick. In front of the table to the left a woman sits with a child at her breast; a little girl makes a dog beg. A boy and an old woman are also seated at the table; the other guests, among them two musicians, are standing up and are laughing and shouting at the bridal pair. The player of the rommelpot is probably to be identified with Jan Steen himself. Children look in at the window on the left.

It is a very good picture, and unquestionably an original. The bridegroom has not so repulsive a face as the man in a replica now in the Picture Gallery at Vienna, which, according to tradition, has been there since 1651 (467).

Signed in full in the right-hand bottom corner; panel, 13½ inches by 17½ inches.

Formerly in the Crozat collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 901; it was there in 1842 (Sm.).

466. **THE MARRIAGE CONTRACT.**—A young woman, who is pregnant, sits weeping at a table. An old woman, sitting beside her, raises the girl's white apron and scolds a youth who kneels and begs for pardon. At the old woman's feet, near a basket of poultry, sits a boy playing with a cat. A peasant, behind the old woman, threatens the youth with his fist; another old woman seeks to quiet him. Near the table is a notary holding a marriage contract in one hand and a pen in the other; he turns smilingly to the girl. Beside him is a peasant as witness. In the background to the left is a door; an elderly man holding a cage, an old woman with a little girl, and a man with a high black hat, enter the room.

The picture must originally have been very good, but it has been retouched, and is consequently somewhat dull in tone. It was formerly

ascribed to Brouwer. It does not appear in the 1901 catalogue, and is probably withdrawn from exhibition.

24½ inches by 31½ inches.

Purchased by the Emperor Alexander III., and transferred in 1882 from the Château Monplaisir to the Hermitage.

Now in the Hermitage Palace, St. Petersburg, 1895 catalogue, No. 1789.

467. A VILLAGE WEDDING. W. 161.—A cottage-room, from the ceiling of which hang branches, is filled with wedding guests. The bridal pair are being conducted to their chamber, up two steps. The elderly and ill-favoured bridegroom grasps the hesitating bride—who wears a black dress and a red skirt—by both arms to pull her on. A fair-haired boy pushes her from the other side; he carries a warming-pan and looks smilingly towards the spectator. At the door of the chamber some persons are waiting; among them is a stout old woman holding a candle. Near the window to the left a table is laid; an old woman and a couple sit at it, before a large ham. Three children look in through the window. In front of the table sits a young woman suckling her child. On the floor are a jug, a dish, and a wine-cooler.

The picture is said to have been sent by the Archduke Leopold Wilhelm from Brussels to the court of Vienna in 1651, but it is incredible that it was painted before that year. It is very broad and somewhat sketchy in style, but excellently invented. The infant nursed by the woman on the left is somewhat too fat.

Canvas, 22½ inches by 27 inches.

Described by Wagler, Ch. Blanc, Viardot.

[W. has no sufficient reason for identifying it with the picture of the D. Ietswaart sale, Amsterdam, 1749 (471).]

Mentioned for the first time at the transference of the Vienna Gallery pictures from the Stallburg to the Belvedere (Mechel, 1783, p. 94, No. 5).

Now in the Imperial Picture Gallery, Vienna, 1896 catalogue, No. 1269.

A copy ascribed to the painter himself was No. 369 in the J. J. Chapuis sale, Brussels, December 4, 1865, measuring 26 inches by 31 inches. It came from the Verbelen collection, Brussels, 1833, where it ranked as an original.

468. JESTING AT A WEDDING.—The bride is led into her chamber by a numerous company. She stands in the centre with loosened bodice and hair hanging down her back. A man holds out a pot to her. A seated woman takes a spoonful of something from a bowl and offers it to her. To the right is a fiddler, in front of the bed. The young bridegroom is not introduced. Two girls seek to keep the door closed. A woman holds up a bed-pan. There are in all from twenty-five to thirty persons.

Signed on the floor to the left of the centre with the monogram; panel, 24 inches by 23 inches.

Described by Parthey (ii. No. 34).

Now in the Schloss, Dessau, No. 269.

468a. A Wedding.

Sale.—Amsterdam, September 24, 1686 (Hoet, i. 5), No. 2 (130 florins).

468b. The Spanish Bride. W. 237.—One of his best works.

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709, No. 8 (350 florins).

468c. A Wedding. W. 228.

Sale.—Rotterdam, April 27, 1713 (Hoet, ii. 365), No. 3 (150 florins).

468d. The Foolish Bride of Popering. W. 238.—Very humorous.

Sale.—J. W. Sandra, Middelburg, August 3, 1713, No. 148 (20 florins).

468e. Bride and Bridegroom.—With many figures.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 242), No. 6 (sold for nothing?).

468f. A Peasant Bride and Bridegroom.—Pendant to the preceding. Among Steen's best works.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 242), No. 7 (sold for nothing?).

469. The Wedding, or The Little Bride. W. 229.

33½ inches by 44½ inches.

Sale.—Jan van Loon, Delft, July 18, 1736, No. 7 (272 florins).

469a. The Peasant Bride. W. 231.—About forty figures. Very fine and carefully executed. [Compare 469c.]

Sale.—The Hague, April 24, 1737 (Terw. 16), No. 88 (69 florins).

469b. A Wedding. W. 226.—The bride and bridegroom stand under a canopy. With many accessories. Very attractive and delicate; an extraordinarily fine work.

34½ inches by 45½ inches.

Sale.—Pieter de Klok, Amsterdam, April 22, 1744, No. 75 (310 florins).

469c. A Wedding. W. 227.—With many figures. [Compare 469a.]

Sale.—The Hague, November 24, 1744 (Hoet, ii. 152), No. 19 (50 florins).

470. A Wedding. W. 225.—A bridegroom and his bride, whom he holds by the hand, are being conducted to their chamber by applauding guests who dance.

Canvas, 42½ inches by 49½ inches.

Sales.—Seger Tierens, The Hague, July 23, 1743, No. 177 (155 florins).

H. van der Vugt, Amsterdam, April 27, 1745, No. 86 (105 florins).

470a. A Wedding Feast with Dancers. W. 232.—With many accessories.

Sale.—Pook and Theodorus van Pee, The Hague, May 27, 1747, No. 14 (46 florins); pendant to No. 13.

471. A Bride, before whom Flowers are strewn.—With many figures. Very amusing.

19 inches by 25½ inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749, No. 88 (40 florins). [Compare 467.]

472. A Village Wedding. W. 234.—A peasant dances with a woman; another woman washes a glass; beside her are two children. At the side are a musician on a bench, and a girl very comically ascending a staircase. It is very fine as a whole, and vigorously painted.

Canvas, 38 inches by 50 inches.

Sale.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 32 (290 florins).

473. A Village Wedding. W. 233.—Bride and bridegroom are going towards a tavern, in which and before which are numerous figures in various attitudes. It is all rendered with much spirit and humour, and shows the most delicate characterisation and arrangement.

31½ inches by 41½ inches.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 41 (180 florins).

Amsterdam, September 17, 1766, No. 59 (100 florins).

[W.'s statements do not entirely agree with the sale descriptions.]

474. Wedding of a Leyden Orphan Girl. W. 239.

Panel, 12 inches by 10½ inches.

Sales.—Leyden, June 15, 1764, No. 18 (30 florins).

Arnoud Leers, Amsterdam, May 19, 1767 (Hoet, ii. 525), No. 54 (17 florins 10).

475. A Village Wedding.—Numerous persons amuse themselves by eating, drinking, and smoking, while others dance to the music of two jovial musicians, a fiddler and a bagpiper. Other persons are engaged in various ways; there are domestic objects and other accessories. It is all very comic, powerful, and finely rendered.

Canvas, 46 inches by 51½ inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 108 (555 florins, Diodati).

476. A Village Wedding. W. 235.—In a room the guests sit at table. Among them are a lady and a gentleman who offers her a glass of wine. Through the open door is a fine view.

Panel, 15½ inches by 12½ inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775.

477. A Wedding.—A fine composition.

Panel, 10 inches by 9½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 134 (33 florins 18).

478. A Village Wedding.—A rich and spirited composition with peasants dancing. Through a door is seen a second room, in which bride and bridegroom sit at table; near them is a jovial company.

Panel, 19½ inches by 15 inches.

Pendant to "The Physician's Visit" (172), in the sales below. Possibly identical with 463.

Sales.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 110 (310 florins, C. van Heemskerck).

C. van Heemskerck, The Hague, November 16, 1783, No. 3 (316 florins).

479. A Village Wedding.—To the right, under a vine-clad arbour, various guests sit at table. In the centre the bride and bridegroom dance. In the foreground sit a peasant man and woman drinking. To the left, raised up, are the musicians. In the distance are numerous figures and a fine view of a village, with tents and booths on either side of a road. This spirited work is among the artist's best productions.

Signed in full on a stone to the left; panel, 22 inches by 30 inches.
[Compare 646.]

Sales.—P. Fouquet, Amsterdam, April 13, 1801, No. 66.

Schneider, Paris, April 6, 1876, No. 36.

479a. A Village Wedding. Sm. 59; W. 221.

Sale.—Greffier Fagel, London, at P. Cox, Burrell and Foster's, May 22, 1801, No. 50 (£33:12s.); see Buchanan, "Memoirs of Painting," 1824 (i. 302).

480. A Village Wedding.—To the right sits the bride with a sorrowful air; an old man standing beside her wishes to lead her to the bridegroom, who stands waiting for her at the other side of the room at the foot of some stone steps. A maid-servant and some other persons look on with amusement. Jovial peasants are dancing in a ring, and otherwise playing music. The picture is fine in colour and executed with spirit.

Panel, 18½ inches by 15 inches.

Sale.—Amsterdam, August 6, 1810, No. 95 (235 florins, Van Yperen).

480a. A Wedding Feast. Sm. 99; W. 222.—With numerous figures.

Sale.—Sir G. Page Turner, Bart., London, 1815 (£136:10s.).

480b. A Dutch Marriage. Sm. 208.

Exhibited in 1819 at the British Institution by the Earl of Carlisle.

481. The Deceived Girl.—A mother accuses a young peasant of seducing her daughter.

Canvas, 14 inches by 12 inches. Possibly identical with 484a.

Sales.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 176 (20 florins, De Vries).

Amsterdam, October 18, 1819, No. 53 (78 florins, De Vries).

482. A Village Wedding. Sm. 58; W. 220.—There are about fifty-one figures. The bride, crowned with flowers, advances to the door of her bridegroom's house, where she is welcomed by two friends. A young woman strews flowers before the steps. At the door a fiddler is playing; there are numerous spectators at the windows. Behind the bride are her parents and friends. At the head of the procession are two bridesmaids, to one of whom a bald-headed old man pays compliments. The picture appears to be very similar to that in the Six collection (455).

Panel, 23½ inches by 32 inches.

Sales.—Paillet, Paris, 1799 (1220 francs).

Montaleau, Paris, 1802 (2900 francs).

Emler, Paris, December 27, 1809 (3000 francs).

Chevalier Erard, Paris, 1831, No. 139 (4900 francs).

483. A Village Wedding. Sm. 142; W. 223.—The scene is laid in the street. The bridegroom, accompanied by two friends, descends the steps before his house to receive the bride. Behind him a man raises his hat as if to salute the bride, who comes between two women, followed by her friends and the village gossips. A woman strews flowers; a fiddler and a bagpiper are playing. There are numerous other groups; in all there are thirty-eight figures.

Canvas, 27 inches by $34\frac{1}{2}$ inches.

In the collection of Baron Lockhorst, Rotterdam, 1824.

Bought with the collection by Galli and taken to Scotland (Sm.).

484. The Wedding. Sm. 135; W. 120.—In a large room about twenty persons are assembled. The bride, wearing a red jacket, a blue skirt, and a crown on her head, is led by a man holding a candle to the bridal chamber. She hesitates and, with tears in her eyes, turns round to an old woman whose gesture indicates the necessity of yielding. The other guests appear to be of the same opinion. Farther back is a young man—the bridegroom or lover?—weeping. A fiddler and another man stand at the foot of the stairs. A boy carries a bench and a man sits on the floor holding a jug. “A well-finished picture” (Sm.).

Panel, $14\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the collection of John Newington Hughes, 1833 (Sm.).

484a. A Forced Marriage-Contract in a Cottage Room.—Spirited in expression and finely executed.

Canvas, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Possibly identical with 481.

Sale.—J. Jelgerhuis and A. J. Saportas, Amsterdam, December 12, 1836, No. 50.

484b. A Wedding. W. 195.—A young girl is led to her bridegroom. A woman and children strew flowers on the path. Musicians sit in a gallery over a door.

Sale.—Count Robiano, Brussels, May 1, 1837 (according to W., but no such picture is mentioned in the sale catalogue).

Probably identical with 461.

485. An Interior with several Peasants.—A young man is compelled to marry his betrothed.

Panel, 17 inches by $11\frac{1}{2}$ inches.

Sale.—A. Pluym, Amsterdam, November 24, 1846, No. 38 (16 florins).

485a. Steen and his Family making Merry at the Wedding of his Daughter.

Sales.—C. Brind, London, 1849 (£109, Theobald).

T. Capron, London, 1851 (£157: 10s., bought in).

486. A Wedding.—Numerous guests are diverting themselves in a hall lit by two chandeliers. A laughing man leads the bride to a staircase on the left, which goes up to the bridal chamber. At the top stands a maid-servant; her figure is brightly illuminated by a candle which she holds

in her right hand, but which is itself concealed by the door of the chamber. The bride, who is richly dressed, has tears in her eyes, and follows with slight reluctance. Beside her stands the bridegroom, wearing a large cap and laughing at her shyness.

Canvas, 34 inches by 40½ inches.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 402 (76 florins, Kielman).

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 107.

487. The Marriage-Contract. Cf. Sm. Suppl. 73.—The mother sits at a table facing the spectator, and with spectacles on nose reads the marriage-contract attentively. An old man, presumably the father, rises from his arm-chair behind her to look at the document. In the centre of the picture are the lovers, hand in hand. Above them hangs a large crown. In the background their friends begin to celebrate the wedding. A man-servant puts a cock in a tub and casts a meaning glance at the bridal pair.

Canvas, 41 inches by 49 inches. Compare 457.

Sale.—Madame M. Hoofman, Haarlem, June 2, 1846.

In the possession of the dealer Nieuwenhuys.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 78 (5000 francs).

488. A Wedding.—In a large room in a village inn a company of more than twenty men, women, and children are at table. A fiddler stands on a bench playing; the happy pair—apparently Jan Steen and his wife—are dancing to the music. Farther back are other guests. To the left, through a window framed in leaves and vine-tendrils, is seen a village in which numerous peasants stand about in front of booths. It is moonlight. The drawing is spirited, the expression good, and the lighting delicately managed.

Signed in full and dated 1677; canvas, 40½ inches by 58½ inches.

Sales.—Marinus de Jeude, The Hague, April 18, 1735, No. 24 (130 florins).

The Hague, April 24, 1737 (Terw. 11), No. 7 (140 florins).

Héris, Brussels, March 25, 1841, No. 34.

Lemaître, Paris, March 5, 1874, No. 41.

488a. A Wedding Feast.

Sale.—Byng, London, 1884 (£94: 10s., Colnaghi).

Possibly identical with the "Dutch Wedding," a fine composition of twenty-six figures well grouped—canvas, 23 inches by 28 inches—which was No. 39 in the sale of A. L. van Essen, Antwerp, March 27, 1876.

489. A WEDDING FEAST.

[Sellar collection, exhibited at the Grafton Galleries, London, 1897, No. 95.]

[The authenticity of the pictures with famous names in this collection was vigorously disputed at the time. When the collection was offered for sale at Christie's in November 1897 the first few lots brought such trifling bids that the sale was abandoned.—*Translator's Note.*]

490. **A VILLAGE WEDDING.** Sm. Suppl. 50; W. 224.—A joyous wedding party of about forty persons is divided into two groups. One group is sitting at table; to the left the others are dancing to the music of a violin and a violoncello. Near the musicians sits a portly woman laughing at a half-drunken man who lies on the floor near an overturned chair. To her left are a boy holding a jug, and another boy with a trumpet.

Signed and dated 1671; canvas, 27 inches by $34\frac{1}{2}$ inches.

Sales.—Thomas Hamlet, London, 1834 (£81:18s.).

Clavé Bouhaben, Cologne, June 4, 1894 (1900 marks, Lempertz).

490a. **A Village Wedding.**

Panel, 14 inches by 19 inches.

Sale.—Theobald Theobald and others, London, April 19, 1902, No. 123.

491. **THE TWELFTH NIGHT FEAST.**—In the foreground a peasant wearing a paper crown sits on a cask drinking a glass of wine; in his right hand he holds a pipe; his stocking has slipped down his leg. Another man, who is laughing, grasps him round the waist. A stout woman, who has a basket on her head, and holds in her left hand a grid-iron, to which she points with a spoon, laughs at the drinker. At the table to the right sits a woman in an arm-chair, half-turned away from the spectators; she has a jug in her hand. Beside her is a man with his hat on one side of his head. From the background to the left comes a woman, holding up a skull on a plate. At the door two peasants, one of whom has a "rommelpot," make a din.

Canvas, 9 inches by $11\frac{1}{2}$ inches.

Sales.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 196 (105 florins), but described as on panel.

D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 106.

[Not identical with No. 103, described under 456.]

Now in the Brussels Museum, Wauters' catalogue of 1900, No. 446.

492. **THE TWELFTH NIGHT FEAST.** Sm. Suppl. 78; W. 92.—A company of nineteen persons are assembled round a table. To the right is the "king," leaning back in his chair and emptying his glass; his paper crown has fallen off. One man plays the "rommelpot," another blows the horn, a third has a pair of bellows, a fourth carries the star. In the foreground are a boy with a cat and a lantern, and a man with a string of egg-shells. In the centre stands the hostess holding a bowl and a jug; to the left sits a woman with a paper in her right hand. "A free and spirited production" (Sm.).

Signed; panel, $11\frac{1}{2}$ inches by 16 inches.

Exhibited in Brussels, 1882, No. 234.

In the collection of Charles Brind, London, 1842 (Sm.).

Now in the collection of Counts E. and V. Bloudoff, St. Petersburg.

493. **The Twelfth Night Feast.**

Signed; canvas, 31 inches by 43 inches.

Exhibited in Brussels, 1882, No. 229.

In the collection of E. Brugman, Brussels.

494. **THE TWELFTH NIGHT FEAST.** Sm. Suppl. 54 ; W. 170.—A company of fifteen persons are seated at table. The youngest man stands on a bench to the left, behind his mother, and as "king" wears a paper crown. He drinks from a glass which a laughing old woman hands him. Behind him is a somewhat older youth, who has on his head an upturned basket. A young man behind him wears women's clothes, and moves a spoon across a gridiron which he holds as if it were a fiddle. The mother of the "king" sits in the centre with her foot upon a foot-warmer; in her right hand she holds a jug, and in her left hand a glass. She wears an amber silk jacket, a scarlet bodice, and a yellow petticoat. To the right a man plays the "rommelpot"; on his flat round cap is a label inscribed "sot." Behind the table sit a stout man and a woman. At the back is a young fiddler looking at a maid-servant, who carries gaufres on her head to the table. Other guests are at the table to the right; among them is a man in black, on whose hat is a label inscribed "Pastor." In the left foreground is a dog. It is spirited in composition and execution. The "rommelpot"-player has the features of Jan Steen; the mother of the young "king" resembles Steen's wife.

Signed in full on the floor to the left, and dated 1668 ; canvas, 32 inches by 42 inches.

[A second example, probably a copy, was in the sale at Amsterdam, May 10, 1830, No. 116 (37 florins, Barbiers)—dimensions not stated. It is, perhaps, identical with No. 486 in the Baron de Beurnonville sale, Paris, May 9, 1881, which from the description and dimensions agreed exactly with this Kassel picture ; and with the Brugman picture (493).]

Sale.—J. van Loon, Delft, July 18, 1736, No. 16 (250 florins).

In the inventory of the Kassel collection, 1749, No. 609.

In Paris from 1806 to 1815.

Now in the Picture Gallery, Kassel, 1903 catalogue, No. 296.

495. **THE TWELFTH NIGHT FEAST.**—Nine persons are at table. In the foreground, with her back to the spectator, sits a young woman, holding out a candle to a child, which has a stick in its hand. On the other side of the table sits the "king," drinking a glass of wine. Near him a young woman is stopping her ears, for two men, one with a "rommelpot" and the other with a broom over his shoulder, are making a din. From the right enters a masked man with a paper star on a rod. In the foreground a small dog is barking. From the ceiling hangs a curtain similar to that in the large picture at the Mauritshuis (595). On the wall to the right is a picture.

Signed in full in the right foreground ; canvas, 30½ inches by 28 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 430.

In the possession of the dealers Kleinberger of Paris, Ch. Sedelmeyer of Paris ("Catalogue of 100 Paintings," 1901, No. 14), and Ricard of Frankfort-on-the-Main.

Now in the collection of Herr Goldschmidt, junior, Frankfort-on-the-Main.

496. **THE DRUNKEN MAN.**—A drunken man partly dressed in yellow is held up by a man and a girl ; three persons respectfully kneel

before him. In all there are about twenty figures. It is sketchy in execution. It is almost too good for a copy, but its authenticity is not to be affirmed without reserve.

Now in the Hoogendijk collection, The Hague, No. 119; the collection has been lent to the Rijksmuseum (1907).

496a. The Twelfth Night Feast. Sm. Suppl. 47; W. 130.—It is a composition of about twenty figures, most of whom are intoxicated. Among the various groups is noticeable a drunken old man—probably the “king”—who is dressed in yellow and has a napkin tied round his neck. A man and a woman raise him on to a table, upon which are two persons. One of them is seated; the other stands and raises his glass, apparently drinking the “king’s” health. Two men and a woman kneel respectfully before the “king.” A woman gives her child the breast; two men sit at a table. Near them are a fiddler and a bagpiper. In the confusion a bench has been overturned, and various objects are strewn about the floor. “Painted in a free and masterly manner” (Sm.).

Canvas, $24\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

Possibly identical with (W. 261) 499, and probably also with 496.

Formerly in the possession of the dealer Woodburn, of London.

In the collection of William Crie, Manchester, in 1842 (Sm.).

497. TWELFTH NIGHT.—A very numerous company. It is a somewhat restless composition, but makes a very good impression.

Now in the collection of the Duke of Bedford, London.

498. THE TWELFTH NIGHT FEAST. Sm. 97; W. 56.—The “king,” seated at the head of a well-covered table, raises his glass to his lips; a woman with a child at her breast sits at the table watching him; an old woman to the left of the “king” and a man with a basket on his head try to make him laugh. In the foreground a small child, holding up its frock, tries to jump over three lighted tapers on the ground without extinguishing them. To the left a youth with a stick stands and salutes the king. At the table also are seated a man and a young woman who are conversing. Beneath a gallery with windows, which is approached by a staircase, stands a laughing man who holds up two pipes. In the left foreground a dog licks out a pan.

Signed in full; panel, $16\frac{1}{2}$ inches by 22 inches.

Described by Nagler and Waagen (ii. 10).

Exhibited in the British Gallery, 1826 and 1827; and in the Royal Academy Winter Exhibition, 1877, No. 120.

Sale.—Willett Willett, London, 1813 (£265).

In the collection of King William IV., 1833 (Sm.).

Now at Buckingham Palace, London, 1885 catalogue, No. 64.

498a. Twelfth Night. *See* W. 263.—A large artistic picture.

Sale.—Amsterdam, April 20, 1695 (Hoet, i. 28), No. 2 (130 florins).

498b. Twelfth Night. *See* W. 263.—A masterpiece of the artist’s.

Sale.—Amsterdam, May 16, 1696 (Hoet, i. 37), No. 63 (129 florins).

498c. **Twelfth Night.** See W. 263.

Sale.—J. van der Blooken, Amsterdam, May 18, 1707, No. 21 (75 florins).

498d. **Twelfth Night.**—Very finely rendered.

Sale.—Amsterdam, March 6, 1708 (Hoet, i. 110), No. 3 (175 florins).

498e. **Twelfth Night.** See W. 263.

Sale.—Amsterdam, May 25, 1712 (Hoet, i. 143), No. 5 (180 florins).

498f. **Twelfth Night.**—Full of accessories; very fine, and probably one of the most humorous of the artist's works.

Sale.—Cornelius van Dyck, The Hague, May 10, 1713, No. 39 (31 florins).

499. **Twelfth Night.** W. 261.—[Probably identical with 496a and 496.]

26 inches by 30½ inches.

Sales.—Seger Tierens, The Hague, July 23, 1743, No. 183 (115 florins).

H. van der Vugt, Amsterdam, April 27, 1745, No. 174 (46 florins).

Said to have been in the collection of J. Bisschop, Rotterdam (Hoet, ii. 530), acquired as a whole by Hope in 1771, but not traceable in this collection.

500. **The Twelfth Night Feast.**

Panel, 33 inches by 35 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 3 (42 florins.)

501. **The Twelfth Night Feast.**—Twelve figures in an interior.

Canvas, 26½ inches by 13 inches (?).

Sale.—P. J. Geelhand, Antwerp, July 5, 1784, No. 59.

502. **The Twelfth Night Feast.** W. 262.—A composition of seventeen figures in the open air.

41½ inches by 58 inches.

Sale.—Leyden, 1789.

503. **Twelfth Night.**—To the right a woman is opening oysters at a table; a man offers an oyster to a woman. On the right also a woman is baking cakes. At a table sit various persons playing musical instruments; the "king" drinks from a goblet. In the foreground are three children jumping over tapers, and other accessories. The scene is represented by candle-light, and with its varied illumination is attractive and pleasant in tone.

Canvas, 25 inches by 31 inches.

Sales.—Amsterdam, August 10, 1785 (120 florins, Ten Kate).

Amsterdam, July 13, 1790, No. 95.

503a. **The Twelfth Night Feast.** Sm. 79.; W. 259.—The "king" drinks.

Sale.—Crawford, London, 1806 (£41).

504. **Twelfth Night.** W. 263.—Peasants and women sit round a table, upon which are gaufres. One man, with coloured paper round his

hat, is drinking; the others look on and laugh at him. A man plays the "rommelpot" so loudly behind a woman sitting at the table that she holds her ears with both hands. In the foreground a woman draws beer from a cask. In the background another woman is cooking gaufres.

Canvas, $41\frac{1}{2}$ inches by $48\frac{1}{2}$ inches.

Sale.—De Quarles, Amsterdam, October 19, 1818, No. 51 (1055 florins, Nieuwenhuys).

505. The Twelfth Night Feast. Sm. Suppl. 102; W. 178.—It is a composition of about ten figures. The "king" sits at the head of the table, drinking a glass of wine. A merry fellow on his right gives a toast and waves his cap. A man seated near between two women has seized their hands and joins in the tumult. A young woman holding a jug stands near, with a fiddler beside her. On the left is a woman baking cakes; near her are two children. In the foreground is an overturned bench.

Panel, 16 inches by $22\frac{1}{2}$ inches.

In the Haller collection, Hamburg, 1833.

506. The Twelfth Night Feast. W. 50.—In a hall adorned with branches the "king" and "queen" sit with other guests at table. Some of them are intoxicated. Before the table a couple are dancing; a young man standing on a bench shouts at them and waves his cap. To the left a man plays the violin; a 'cello-player drinks a glass of beer. From a gallery above, from which hangs a curtain, a man and woman look down at the scene. In the left foreground a young man kneels in front of a chair with his head on his arms. Near him are other figures and a child, seen from the back, with a little dog. On the walls hang green branches and garlands. The coloring is of a monotonous brown.

Signed in full on the left; panel, 16 inches by $20\frac{1}{2}$ inches.

Sale.—Herm. de Kat of Dordrecht, Paris, May 2, 1866, No. 79.

507. Twelfth Night. Sm. 193; W. 81.—At a table to the right sits a young woman, apparently the wife of the artist, in profile to the left. As "queen" she drinks from a glass. A wag, holding up a gaufre, shouts at her. At the table also sit a stout man, apparently Jan van Goyen, and a woman with a child at her breast. To the left a man with a basket on his head pretends to make music with a gridiron and a spoon. A boy plays the "rommelpot"; an older boy with a napkin over his shoulder and a tankard in his right hand stands in front and sings.

Signed in full on the chimney-piece to the right; canvas, 22 inches by $27\frac{1}{2}$ inches.

In the collection of Peter Norton, 1832.

Sale.—Bl[anc], Paris, May 3, 1876.

508. Twelfth Night. Sm. 143; W. 121.—The merry party of nine persons, including two children, are assembled round a table. All look at the "king" who sits in front, drinking from a tall glass and compressing his lips so as not to laugh. To the right sits a stout woman in a red jacket, who is suckling a chubby infant. Another woman sits farther back on

the other side of the table, and holds a child. Near her is an old man in a basket chair; behind him stands a boy with his back to the window. A wag on the other side rattles a wooden spoon on a gridiron. In the background stands another person, convulsed with laughter. "This excellent picture abounds in the genuine spirit of the master" (Sm.).

Signed in full on the chimney-piece to the right; canvas, 27 inches by 40 inches.

Described by Waagen (ii. 284).

Exhibited in Leeds, 1868, No. 710.

Sale.—Duke of Bedford, London, 1827 (£126).

In the collection of John Fulton, 1833 (Sm.).

Sale.—E. W. Lake, London, 1845 (£210, Norton).

In the collection of H. F. Holt, London, 1868.

Sale.—John W. Wilson, Paris, March 14, 1881.

509. The Twelfth Night Feast.

22 inches by 18 inches.

Sale.—Nieuwenhuys, London, 1886 (£215 : 5s., Salting).

510. **ST. NICHOLAS'S DAY.** Sm. 15; W. 6.—On the right sits the mother, seen in profile to the left. She stretches out her hands to a little girl who will not give up the toy which she has received. Near her is a boy, who smilingly points to his elder brother. This elder boy stands on the left, crying, because he has only received a rod stuck in a shoe which his sister holds up to him. At the back the grandmother with a smiling face stands at the door and beckons to him. The father looks on, laughing. Beside the hearth to the right are a man with a child in his arms and a boy singing. They look up the chimney from which the presents have come. In the foreground on the floor and on a bench are cakes, nuts, and apples.

Signed in full in the right-hand bottom corner; canvas, 32½ inches by 28 inches.

Described by Ch. Blanc, Réveil, and Nagler.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 178 (695 florins).

In the collection of A. L. van Heteren, The Hague (Hoet, ii. 459), till 1809.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2237.

511. **ST. NICHOLAS'S DAY.** Sm. 14 and Suppl. 95; W. 153 and 276.—In the centre sits a woman, wearing a green jacket trimmed with fur. She has a child standing on her lap, and looks out of the picture with a smiling face. On the left a little girl holds up her pinafore and a little boy his hat to catch the apples that a woman throws to them from a window in the wall at the back. A man with a pipe and a girl look on laughing. In the foreground two children are struggling for an apple; an overturned bench lies near them. In the background to the right the grandfather sits in an arm-chair, conversing with an old woman who stands before him.

Signed in full on the right; panel, 22 inches by 20 inches.

Described by Ch. Blanc.

Exhibited in Vienna, 1873, No. 151.

A picture, identical in subject, but apparently somewhat larger ($26\frac{1}{2}$ or 28 inches by 23 or $24\frac{1}{2}$ inches), was in the sales :—Lemaître, Paris, March 5, 1874, No. 42 ; and P. Tessé, Paris, March 11, 1876, No. 13 (see 511*a*).

Sales.—De la Court Backer, Leyden, August 9, 1766, No. 55 (400 florins, Palthe).

De Burtin, Brussels, July 21, 1819, No. 160 (measuring $25\frac{1}{2}$ inches by 22 inches).

In the collection of the Duc de Berry.

Imported into England by Hume, 1840, and bought by Chaplin.

Sales.—Delessert, Paris, March 15, 1869, No. 86 (2200 francs).

Lippmann von Lissingen, of Vienna, Paris, March 16, 1876, No. 40.

In the possession of the dealer Ch. Sedelmeyer, Paris ("Catalogue of 100 Paintings," 1894, No. 44), and of the dealer F. Kleinberger, Paris.

Now in the collection of the widow of M. de Weerth, Paris.

511*a*. St. Nicholas's Day. Sm. 55.—In a room are an elderly man, two women, and six children. The man sits sideways in an arm-chair, with a glass in his hand. One woman has a child at her breast ; the other stands and looks on with pleasure at the children who try to catch the fruit thrown to them by an old woman at an upper window. "Although this is a slight and hasty production, it abounds with natural and humorous expression."

Panel, $27\frac{1}{2}$ inches by 23 inches.

Probably identical with the picture of the Lemaître and Tessé sales (see 511). Formerly in the collection of Sir Charles Bagot (before 1833, Sm.).

512. ST. NICHOLAS'S DAY. W. 15.—A young woman, seated on the right, stretches out her hands to a little girl, laden with cakes and other dainties, who will not give up any of her presents. Behind a table to the left is a weeping boy ; in front of him is a shoe with a rod. A maid-servant and a little boy stand near an old man, seated with a glass in his hand, who laughs at the weeping lad. Behind the father's back the grandmother holds up a coin to the lad as a consolation. In the foreground is a barking dog.

Signed in full in the left foreground ; panel, $22\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 87.

Now in the Boymans Museum, Rotterdam, 1902 catalogue, No. 279.

512*a*. St. Nicholas's Day.

In the possession of G. Francken, Dordrecht, 1720. (Houbraken, iii. 17 ; see Hofstede de Groot, "Quellenstudien," p. 168.)

513. St. Nicholas's Day.—With the whole family of Jan Steen. Finely composed and full of humour.

$44\frac{1}{2}$ inches by $39\frac{1}{2}$ inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720, No. 9 (400 florins).

514. St. Nicholas's Day. By Jan Steen and Brakenburg.

26 inches by 32 inches.

Sale.—Nicolaas van Bremen, Amsterdam, December 15, 1766, No. 42 (Hoet, ii. 487).

515. St. Nicholas's Day. Sm. 16.; W. 106.—A composition of eight figures. In the centre is a little girl, who for her industry at school has received as presents a wreath, a gold chain, and two tulips. She carries a cup in which a boy with a toy in his hand places a coin, which his mother appears to have given him for that purpose. The girl is attended by a young woman who holds up her apron, and by a boy carrying a reed with a sprig and an orange attached to it. Behind them are a girl, an old man, and a bad boy who is crying.

Panel, 31 inches by 26 inches.

In the collection of Harry Phillips, 1833 (Sm.).

515a. St. Nicholas's Day.

In the collection of Walsh Porter, London.

Sale.—W. Buchanan, London, 1846 (£199: 10s., bought in).

516. THE PRINCE'S BIRTHDAY (or, "Oranje Boven"). Sm. Suppl. 36; W. 46.—A jovial company of twenty-one persons celebrates the birthday of William III. (November 14). To the right is a table upon which is a large ham. In front of it kneels a man, who holds a sword in his right hand and drinks a glass of wine to the health of the Prince. An old married couple on the other side of the table look at him smilingly; a woman, seated in the foreground, turns round in her chair to watch him. On the left, near the table, a man, standing with a girl, drinks the Prince's health. At a second table on the left a peasant is reading to some guests. Near them is a staircase leading to a gallery. Through a door at the back is seen a courtyard. From the ceiling hangs a bill inscribed, "*Salus patriæ suprema lex esto.*" On the wall at the back is a label inscribed:—

"Op de gesonheyt van het nasauss basie
In de eene hant het rapier, in de andre hant het glaesie."

["To the health of the house of Nassau
In the one hand the rapier, in the other the glass."]

This picture should "be ranked among his best productions" (Sm.).

Signed in full beneath the label; panel, 18 inches by 25 inches.

Sale.—1826.

In the collection of J. Rombouts, Dordrecht, 1842 (Sm.) and up to 1850.

Afterwards in the Dupper collection, Dordrecht.

Bequeathed by L. Dupper, 1870, to the Rijksmuseum.

Rijksmuseum, Amsterdam, 1905 catalogue, No. 2235.

517. THE PRINCE'S BIRTHDAY. Sm. 138 and Suppl. 29; W. 152.—A composition of thirteen figures. In the centre is a young woman in a red dress, holding an infant to her breast. Near her to the right is a boy beating a drum, as an accompaniment to the toast which is being drunk by five men seated round a table. One man stands on his chair and drains his glass to the health of his country, as is indicated by the inscription over the door: "*Salus patriæ suprema lex esto.*" By the hearth to the right men and women are conversing. A woman brings some cakes to the young mother. A "very excellent picture" (Sm.).

Signed in full under the inscription, and dated 1661; canvas, 34 inches by 40 inches.

Described by Ch. Blanc.

Exhibited at the Royal Academy Winter Exhibition, 1879, No. 99; and in Berlin, 1906, No. 131.

In the collection of Baron Delessert, Paris, 1826 (Sm.).

Sale.—Delessert, Paris, March 15, 1869, No. 85 (8000 francs).

In the collection of J. Osmaston, London.

Sale.—Paris, May 30, 1903, No. 48 (25,500 francs, Kleinberger).

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of O. Huldshinsky, Berlin.

518. THE EASTER OX. Sm. Suppl. 99; W. 80.—A jovial company lead a fat Easter ox through a village and over a rustic bridge. Three children precede the procession, at the head of which are musicians with drums, flutes, and other instruments. On the bank of the stream sits an angler. It is not very well preserved, and dates from the artist's early period.

Canvas, 16 inches by 22 inches.

Sale.—Ph. van Dijk, The Hague, June 13, 1753, No. 67 (21 florins 5).

In the collection of H. A. J. Munro, 1842 (Sm.).

Sale.—Paris, March 13, 1846, No. 42.

In the collection of Van der Schrieck of Louvain (according to the Thoré catalogue), but not in the Van der Schrieck sale of 1861.

Sale.—Thoré (W. Bürger), Paris, December 5, 1892, No. 46 (720 francs).

In the possession of the dealer F. Kleinberger, Paris.

Now in the Nardus collection, Château d'Arnouville, near Paris.

518a. A Fine New Year's Gift.

Sale.—Amsterdam, May 15, 1708 (Hoet, i. 121), No. 6 (42 florins).

518b. The Birthday of one of Jan Steen's Children.—Seven figures. Possibly one of the pictures of "St. Nicholas's Day."

Canvas, 25 inches by 28½ inches.

In the Blome collection, Emkendorf, Holstein, in 1863 (Parthey, ii. 577).

518c. A Shrove Tuesday Feast.

Sale.—Cornelius Uitenbogaert, Amsterdam, April 3, 1711, No. 13 (25 florins).

519. A Shrove Tuesday Merrymaking.

Sale.—Adrian Bout, The Hague, August 11, 1733, No. 136 (63 florins).

520. The Feast of the Gods. W. 436.—Probably identical with "The Grotto of Neptune" in the Max Rosefeld collection (69b).

Sale.—J. K. van der Meir, Antwerp, June 23, 1755 (Terw. 134), No. 3 (103 florins).

521. Interior with Men and Women, partly in Masquerade Dresses.—People are seated at table. On the right a maid-servant pours out a glass of wine.

Signed in the bottom left-hand corner; panel, 13 inches by 15½ inches.

Sale.—Flörsheim and others, Berlin, April 29, 1902, No. 112.

522. The Ship of St. Reyn Uyt. W. 478.—With many figures. Well rendered. A masterpiece.

Sales.—Amsterdam, July 14, 1714, No. 5 (112 florins).

Jonas Witsen, Amsterdam, March 23, 1717, No. 14 (100 florins).

523. A MERRY COMPANY. Sm. 132 and 147 and Suppl. 64 ; W. 23 and 298.—At a table to the right a man sits comfortably on a bench, smoking a pipe. A child, held by its mother, stands on the table and clutches at the clouds of smoke. In the foreground a laughing girl, with her back to the spectator, reclines in a chair ; she wears a blue jacket trimmed with white fur and a red skirt, and holds a jug in her left hand. An old man, with his cap awry, sits opposite and drinks to her. An old woman near a window, at which stands a flute-player, sings from a sheet of music. A maid-servant brings in a cake. Through an open door is seen a wall, in which is a niche with a small wreath. It is a very striking picture, in the manner of the example in the Steengracht collection (529).

Signed in full in the left-hand bottom corner ; panel, 19 inches by 16 inches.

Sales.—Roothaan, Amsterdam, March 29, 1826, No. 105 (1915 florins, Brondgeest or Saportas).

Amsterdam, May 14, 1832, No. 90 (1400 florins, De Vries).

In the Van der Hoop collection.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2226.

A copy, on canvas, 21 inches by 17½ inches, was No. 43 in the "Catalogue of 100 Paintings," 1896, of the dealer Ch. Sedelmeyer, Paris. It was in the sale of J. Goll van Frankenstein, Amsterdam, July 1, 1833, No. 72 (1315 florins, Chaplin) ; and was in the collections of J. Nieuwenhuys, 1886, and G. Salting.

523a. A Merry Company in a Cottage-Room.—In the centre a man and a woman sit together. It is warm in tone and very transparent in colour. It is very delicately rendered, especially the children sporting on the floor and the fiddler who is about to play.

In the Fourché collection, Bordeaux (De Sonnevill, p. 85).

524. A MERRY COMPANY.—Five persons singing and diverting themselves at a window. It is an unattractive picture, but is certainly genuine.

In the Cavens collection, Brussels.

525. A MERRY COMPANY IN AN ARBOUR.—A girl places a basket full of kittens on the table ; the cat, who wants to reach them, is held by a girl seated to the left. A flute-player and another man look on. In the foreground a young woman dressed in silk, with her back to the spectator, holds a tankard to the lips of a boy who kneels on the left beside a cask. A raven pecks at the spigot of the cask. On the right a laughing man with a music-book in his hand sits in an arm-chair. A woman lays her hand upon his shoulder. Behind him a jovial fellow, with a stick and a skull under his arm, raises his glass. In the foreground a little child

with smiling face plays on a small fiddle, and makes a dog bark. Above on the right a man looks out of a window.

Signed in full; canvas, $63\frac{1}{2}$ inches by $59\frac{1}{2}$ inches.

Formerly in the Esterhazy collection. [*See* 614*b*.]

Now in the National Gallery, Buda-Pest, 1898 catalogue, No. 337.

526. A MERRY COMPANY. W. 171.—In the foreground of a room a young woman, an old man, and a young man are seated round a table with a green cloth. The woman, with smiling face, looks out of the picture; she holds up a half-empty glass in her right hand, and rests her left hand, in which is a jug, on the back of the chair. Behind the table a maid-servant approaches with a dish of food. In the right background are a pair of lovers. In the left background is an open door. On the wall is a picture of a landscape.

The catalogue of 1888 questions the authenticity of the picture, and suggests that it may be by Brakenburg, to whom it is definitely ascribed in the catalogues of 1897 and 1903. It has suffered considerably, but appears to be a genuine work by Jan Steen, so far as it can be seen in its present position.

Panel, 14 inches by 17 inches.

In the Kassel collection in 1749, numbered 85 in the inventory.

Now in the Picture Gallery at Kassel, 1903 catalogue, No. 297.

527. A MERRY COMPANY.—Apparently the family of the painter. Jan Steen stands on the right behind a table, on the other side of which his wife sits, with her face to the spectator. Both watch a child standing on a bench to the left and drinking from a glass held out by his grandmother. Behind the table sits a nurse with a child in her arms. Near her is a boy playing the bagpipes; he is of a familiar type, and is probably the son of Jan Steen. A man standing on the left pretends to accompany him, playing with a spoon on a gridiron as if it were a fiddle. The man has put a funnel, in the top of which is a pipe, upon his hat. To the right is a bed; on the wall at the back hangs a map. From the ceiling hangs a fine brass chandelier. To the left is the fireplace. The picture must once have been an excellent work, delicate in tone and in colour, but has been over-cleaned and completely spoiled.

Signed in full at the foot of the bench; canvas, $28\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Described by Waagen (Suppl. 459).

Exhibited at the Royal Academy Winter Exhibition, 1894, No. 87.

Formerly in the MacLellan collection.

Now in the Glasgow Art Gallery, 1892 catalogue, No. 451.

528. A MERRY COMPANY. Sm. 151; W. 68.—A composition of thirteen figures. At some distance from the front is a young woman holding a glass; an elderly man grasps her by the arm. Farther back sit a man and a woman; behind her is a man, who asks his wife to descend a staircase. A boy plays a flute, and an old woman gives drink to a child. It is full of humour and is tenderly painted; the tone is clear

and warm, and the aerial perspective delicate. It is an excellent work, but is unfortunately covered with very thick varnish.

Signed in full; panel, 18 inches by 22 inches.

Described by Waagen (ii. 105).

Exhibited at the British Gallery, 1819; and at the Royal Academy Winter Exhibition, 1890, No. 93.

In the collection of Alexander Baring, 1833 (Sm.).

Now in the collection of Lord Ashburton, The Grange.

529. A MERRY COMPANY. Sm. 106; W. 35.—To the left is a young woman wearing a green bodice and a red skirt; she holds in her left hand a glass which a young man fills for her. In the centre an old woman reads a letter. On the right the artist is teaching a boy to smoke. Near him is a woman with a child in her lap. Farther back are a bagpiper and an old man. The persons are seated at a table. It is spirited in expression, and the brushwork is broad and flowing; the execution is somewhat superficial, but it is one of the artist's best works and resembles the picture formerly in the Van der Hoop collection (523).

Signed in full on the wall to the left; canvas, 52 inches by 64 inches.

Sale.—Baroness Van Leyden, *née* Countess Thoms, Warmond, July 16, 1816, No. 35 (1260 florins).

Now in the Steengracht collection, The Hague (where it was seen in 1833 by Sm.).

530. A MERRY COMPANY AT TABLE.—In a large room lighted by two windows six men and women are assembled round a table. Behind it is a fiddler; in the left foreground is the hostess with a jug. A man carries dishes from the fireplace on the right, at which a woman is busy with her cooking. In the background to the right are two children; in the foreground is a cat, near some plates and dishes.

Signed in full on the chimney-piece; panel, 16½ inches by 27 inches.

In the collection of Baron von Königswarter, Vienna.

In the possession of the dealer Ch. Sedelmeyer, Paris.

Now in the collection of A. Thieme, Leipzig, 1900 catalogue, No. 75.

531. A MERRY COMPANY.—A man standing up salutes a young woman and offers her a glass of wine. Behind them are various persons at table; farther back are other groups, among them a fiddler. The picture has suffered, but is not bad.

Panel, 15½ inches by 13 inches.

Now in the Lille Museum, 1893 catalogue, No. 742.

532. A MERRY COMPANY. Sm. 88; W. 55.—In a spacious room eleven persons are assembled, amusing themselves with cards, music, and flirtation. In the centre sits a violinist, looking with admiration at a young woman who smiles at him. The woman wears a white cap and a blue dress, and leans upon a table covered with a white cloth. Two men and a woman are playing cards at the table, while another man looks on. Beside the hearth to the left sit a stout man (apparently the artist himself) and his wife; an old woman is baking cakes. At the window a somewhat intoxicated man holds up a glass of beer; another man, who is

apparently annoyed and envious, turns his back on the drinker and is going away. There are numerous accessories. In the background is a bed; in the foreground is a fine dog. A dish and other objects are on the table. The expression is delicate, the composition good, and the lighting fine; and the picture is excellently preserved.

Signed in full; canvas, $32\frac{1}{2}$ inches by $27\frac{1}{2}$ inches.

Described by Nagler and Waagen (ii. 10).

Exhibited at the British Gallery, 1826 and 1827; and at the Royal Academy Winter Exhibition, 1894, No. 84.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 42 (525 florins), but the dimensions and details given in the sale-entry do not agree precisely with the above.

Clicquet-Andrioli, Amsterdam, July 18, 1803, No. 45 (1000 florins, Pruyssenaer).

1809 (3251 francs).

Michael Bryan, London, 1810 (£152 : 5s.).

In the collection of William IV., 1833 (Sm.).

Now at Buckingham Palace, London, 1885 catalogue, No. 107.

533. A COMPANY AT TABLE.—Nine persons sit round a table. Below an open window to the right is a blind lute-player. To the left are an old woman singing, and a man who stands and beckons to her. A woman with a child holds a glass of wine in her right hand. A girl offers wine to a boy. Another boy, standing behind her, plays the flute. Jan Steen stands in the background laughing. The picture has suffered.

Signed; $14\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

In the Whaley collection, Dublin; acquired by Henry Grattan about 1845.

Sale.—A. Seymour, London, July 4, 1896, No. 68 (£457).

Now in the possession of the dealer M. Colnaghi, London.

534. A MERRY COMPANY AT TABLE. Sm. 92 and 123; W. 158 and 260.—Six persons sit at a table covered with a white cloth. A stout man drinks a glass of wine; a woman holds a child in her lap; an old woman sits in an arm-chair, and a laughing man is seated to the right of her. Near him is a young man, in love with a young woman who is seated in front of the table and seems to be calling a dog. A pretty child goes up to the young woman and offers her a gaufre on a plate. Farther back near a window a maid-servant fills a pewter mug with beer. Near her are other persons, making fourteen in all. From the ceiling hangs a cage; above the fireplace at the back is a picture. In a passage a pair of lovers are taking leave of one another. It is a very fine picture. There is a delicate vista with sunlight. In the foreground the woman dressed in blue and red reminds one strongly of Metsu.

Signed in full in the right-hand bottom corner; canvas, 33 inches by 40 inches.

Formerly in the possession of King George IV. of England, but sold to La Fontaine in exchange for other pictures (Sm.).

Sale.—La Fontaine, Paris, May 28, 1821 (bought in for 5645 francs).

In the possession of the dealer Nieuwenhuys, who sold it to the Prince of Orange.

Sales.—William II. of Holland, The Hague, August 12, 1850, No. 99 (3000 florins, Pescatore); the dimensions are wrongly given as 13 inches by 14 inches.

J. P. Pescatore, Paris, 1851.

Now in the Pescatore Museum, Luxemburg, 1872 catalogue, No. 60.

[A similar picture, called "Twelfth Night," was in the sale of William Champion, London, 1810 (£105).]

535. A MERRY COMPANY.—In a well-lighted room a family are seated at table. In the foreground a young man laughing holds out his glass to a girl who raises a jug to pour out wine for him. The girl wears a brown dress and a blue apron. Farther back is a woman with a child at her breast; a man seated at her side is kissing her. In the background are a bagpiper and a boy, who has mounted a ladder to give food to a parrot in a cage hanging from the ceiling. In all there are sixteen persons, with a dog in the foreground. The execution is somewhat sketchy, but the lighting is very refined.

Signed in full to the right on the back of a chair; canvas, 32½ inches by 27½ inches.

Now in the Louvre, La Caze collection, 1900 catalogue, No. 2579.

536. A MERRY COMPANY IN FRONT OF AN INN. Sm. Suppl. 58; W. 157.—Twenty men and women sit at table in front of an inn. Near the table a comely woman pours out a glass of wine for an aged man seated on a bench. Between them are an old woman and a young woman, who holds out a jug to a man standing beside a white ass. Through a doorway are seen several figures, buildings, and the entrance to a village. On the right is a house built on piles; near it is a bowling green. In the foreground are various kitchen utensils; a youth sits smoking on a bench near a sleeping dog. To the left is a staircase with several figures upon it. On the house hangs a signboard, inscribed:—

"Als men wel lostig heeft gesopen ont geweten de vriendelyke pypen vol toech niet vergeten niet zonder dat."

["When one has right merrily eaten and drunk, one will not forget the friendly pipes."]

Signed in full in the centre of the foreground; canvas on panel, 24½ inches by 33 inches.

Sales.—D. Teixeira, jun., The Hague, July 23, 1832, No. 71 (1700 florins).

Martini, Paris, March 23, 1844 (3450 francs).

Baron de —, Paris, March 25, 1857 (3200 francs).

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of the Marquis d'Aoust, Paris.

[A second "Merry Company" in the same collection is 586.]

537. A MERRY COMPANY AT TABLE.—Twelve persons, with many accessories in the foreground and a fine curtain similar to that in the picture in the Mauritshuis (595).

In the collection of the late Baron Alphonse de Rothschild, Paris.

538. A MERRY COMPANY.—There are in all twelve figures.

To the right a young man is drawing a jug of wine from a cask. To the left, in front of a table, sits a young woman, to whom a little girl is speaking. An old woman at the table holds her ears. Behind her are a laughing maid-servant and a pair of lovers embracing. Under the table is a dog.

Signed with the monogram ; canvas, 45½ inches by 55 inches.

Now in the collection of P. Semeonoff, St. Petersburg.

[A copy of the picture, measuring 35 inches by 44 inches, which some regard as an original, and which is signed in full, is in the Leipzig Museum, 1891 catalogue, No. 556 ; it was given by A. Thieme. It was included as an original in the sale of M. Stategaart, Alkmaar, July 27, 1802, No. 2 (31 florins, Gruyter).]

538a. A Company.—Fine, very good work.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 8), No. 56 (130 florins).

538b. A Merry Company.

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 18 (40 florins).

539. A Merry Company.

21 inches by 18 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737, No. 101 (105 florins).

[Westrheene had no reason for identifying this with the copy of the Rijksmuseum picture in the possession of Ch. Sedelmeyer ; see 523.]

539a. An Interior.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 584), No. 157 (32 florins).

540. A Company of Five Persons. W. 306.—Very fine, of the artist's best period.

22½ inches by 19½ inches.

Sale.—M. Hoeken and Th. Hartsoeker, The Hague, May 1, 1742, No. 67 (30 florins).

541. A Drunken Company. W. 307.—Carefully executed.

26 inches by 30 inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743, No. 24 (200 florins).

542. A Merry Company, with many Persons. W. 311.—Very humorous and delicately rendered ; of his best period.

35 inches by 32½ inches.

Sale.—Lambert Witsen, Amsterdam, May 25, 1746, No. 9 (215 florins).

542a. A Merry Company.

21 inches by 17 inches.

Sale.—Swalmius, Rotterdam, May 15, 1747, No. 7 (100 florins).

542b. A Merry Company. W. 313.—A small picture.

Sale.—The Hague, July 15, 1749 (Terw. 54), No. 27 (33 florins).

543. A Merry Company. W. 314.

43 inches by 37 inches.

Sale.—Jacob van der Dussen, Amsterdam, April 12, 1752, No. 33 (150 florins).**544. A Merry Company in the Open Air.** W. 315.—People are dancing.

16½ inches by 22½ inches.

Sale.—M. Beukelaar, Amsterdam, 1752 (16 florins 25).**544a. A Merry Company.** W. 316.*Sale.*—The Hague, July 18, 1753, No. 32 (24 florins 5).**544b. A Company of Peasants.** W. 319.—A small picture, very fine and carefully executed.*Sale.*—Willem van Haansbergen, The Hague, June 19, 1755, No. 23 (42 florins 10).**545. A Company with a "Rommelpot"-Player.** W. 318.—Very carefully and delicately rendered.

16 inches by 13 inches.

Sale.—J. J. van Mansveldt, Utrecht, April 8, 1755, No. 22 (64 florins).**546. A Merry Company, with Six Figures.**

28 inches by 22½ inches.

Sale.—P. van Dorp, Leyden, October 16, 1760, No. 6 (120 florins).**546a. A Merry Company.***Sale.*—Hendrik Bagh, Leyden, August 24, 1761, No. 12 (1355 florins?).**547. A Merry Company in a Room.** Sm. 11; W. 304.—Seated at table and diverting themselves.

Canvas, 42 inches by 37½ inches.

Sale.—J. P. Wierman, Amsterdam, August 18, 1762 (124 florins).

[W. would identify this with a "Company of several Persons in the Open Air," sold at the Wierman sale for 150 florins, and at the De la Court sale, Leyden, 1766, for 160 florins; but this is improbable.]

548. A Merry Company.—Men, women, and children at table.

Canvas, 66 inches by 54 inches.

Sale.—C. van Wolffen, August 31, 1745, No. 1 (280 florins, Lormier).

In the possession of the dealer W. Lormier, The Hague (Hoet, ii. 439), but not in the sale of July 4, 1763.

549. A Merry Company. W. 325.

36 inches by 98 inches (?).

Sale.—Leyden, June 1, 1765, No. 28 (25 florins).**550. A Company of Peasants.** W. 326.

Canvas, 34 inches by 29 inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 2 (72 florins).

551. A Company singing. W. 327.

37 inches by 32 inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 6 (20 florins 10).**552. A Merry Company.**—With a portrait of the artist.

16 inches by 20½ inches.

In the collection of Nicolaas van Bremen, Amsterdam (Hoet, ii. 483); but not in the sale of December 15, 1766.

553. A Merry Company.

21 inches by 17 inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767, No. 51 (120 florins).

554. A Merry Company in a Room. W. 337.—To the left is a table, at which some drunken men, women, and children are seated. To the right a man stands on a barrel and blows the bagpipes. In front of him sits a woman with a child in her lap; a man embraces her. In the foreground are a dog and a wine-cooler; on the wall are various objects. It is very finely painted.

Canvas, 30 inches by 24 inches.

Sale.—C. Backer, Leyden, August 16, 1775, No. 2 (270 florins, Wubbels).

555. A Company of Peasants at Table.—With them are a hurdy-gurdy man and a flute-player.

Panel, 13½ inches by 12½ inches.

Sale.—C. H. van Heemskerck, the widow of A. Westerhoff, The Hague, August 26, 1782, No. 11 (71 florins).

556. A Merry Company at Table.—In the foreground is a child in an infant's chair.

Canvas, 9½ inches by 13 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 31.

557. A Merry Company. W. 338.—In an interior sit numerous merry persons, who are eating and drinking, playing cards, and diverting themselves in other ways. There are many accessories on the floor and on the wall. It is carefully executed, and is among the artist's best works.

Panel, 19 inches by 21 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 240 (53 florins).

558. A Merry Company.—A merry company are assembled in an interior. In the centre is a jovial guest, holding a glass, beside a girl. Another man takes a girl by the arm. An old woman gives drink to a child; a young man leads a girl down the staircase. Another man plays a flute. A drunken man is led away by a woman. There are various accessories. It is one of the best, most careful, and most vigorous of the artist's works.

Canvas, 17 inches by 20 inches.

Sale.—J. D. Nijman, Amsterdam, August 16, 1797, No. 237 (150 florins).

559. A Domestic Scene.—In the foreground of an interior with

numerous figures sits a woman with a child at her breast. Near her is a boy beating a drum. Behind her is a cradle. At the hearth is a woman cooking gaufres. The figures are very truthfully rendered, and the whole picture is finely executed.

Canvas, 34 inches by 40 inches.

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 48 (900 florins, Spaan).

560. The Pie-Eaters.—A pendant to "The Drinkers" (688*a*), of the same sale.

Panel, 10 inches by 8 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 148 (105 florins, with pendant, Roos).

561. A Company in a Large Room. Sm. 74; W. 294.—Three persons sit at table, on which are the remains of a dessert. On the left a maid-servant pours out wine for a young woman. Farther back a young man is ogling the maid-servant. An old man is asleep at the end of the table.

Panel, 33 inches by 27 inches.

Sale.—Helsleuter (? Van Eijl Sluiter), Paris, 1802 (1800 francs).

562. A Merry Company in an Interior.—All the figures are in comic attitudes.

Canvas, 23 inches by 27 inches.

Sale.—Amsterdam, May 7, 1804, No. 151.

563. An Interior, with several Peasants and their Wives diverting themselves.

Panel, 17 inches by 14 inches.

Sale.—M. Th. Wittebol and De Labistraten, Antwerp, June 19, 1804, No. 164 (55 florins).

563*a*. A Cottage with several Peasants and Children.—There are various accessories. A spirited composition.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 186 (16 florins 50, L. Pakker).

564. A Domestic Scene.—In a well-furnished room a man, his wife, and their children are assembled; with them is a dog. A girl enters from an adjacent room. [Compare 579.]

Panel, 24½ inches by 18 inches.

Sale.—Van der Aa and Tendal, The Hague, July 25, 1809, No. 268 (34 florins, Huybrechts).

564*a*. An Interior with a Company of Twelve Persons. Sm. 108.—They are "engaged in the usual recreations of the country, and display the various characteristic humours of the painter" (Sm.).

Sale.—Duc d'Alberg, 1817 (£63).

565. A Merry Company.—In an interior several men and women

are seated at table or stand, and divert themselves with drinking and talking.

Canvas, 30 inches by 37½ inches.

Sale.—Rotterdam, April 25, 1817, No. 77 (41 florins, Woodburn).

566. A Merry Company at Table.—Men, women, and children are singing and playing. It is a rich composition, and excellently rendered.

Canvas, 69 inches by 57 inches.

Sale.—Amsterdam, April 29, 1817, No. 94 (1905 florins, Hulswit).

566a. A Dutch Feast. Sm. 207.

Exhibited at the British Institution in 1818; then in the collection of the Earl of Lonsdale at Lowther Castle.

567. Peasants eating and drinking in an Interior.—They are seated at table. In the foreground a boy fills a jug with beer. It is one of the artist's best works.

Canvas, 35 inches by 44 inches.

Sale.—Barend Kooy, Amsterdam, April 20, 1820, No. 87 (100 florins, Poortermans).

568. A Merry Company at Table.—Several guests are seated at table. On one side is a man with a woman on his knee. A maid-servant enters from the cellar. It is an excellent work.

Panel, 14 inches by 18 inches.

Sale.—J. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 132 (not sold).

568a. A Merry Company at Table.—A jovial man with a glass in his hand sits at a table, upon which are dishes of fruit. Near him is an old woman singing. At one side is a boy playing the bagpipes. In the foreground is a woman with a child in her lap; near her are a boy and a girl.

Panel, 14 inches by 12 inches.

Possibly representing "Soo de ouden songen, soo pypen de jongen"; the description recalls the picture in the Rijksmuseum (88).

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 128 (386 florins, Van der Berg).

569. A Merry Company at Table, drinking and jesting.

Panel, 9½ inches by 14 inches.

Sale.—Amsterdam, October 30, 1823, No. 240 (3 florins 5).

570. A Merry Company at Table.—In a cottage room some jovial persons sit at table; near them are several others. There are various domestic accessories. It is very carefully executed.

Panel, 16 inches by 23 inches.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 148 (90 florins, Brongdeest).

570a. A Peasant Family.

Panel, 9½ inches by 8 inches.

Sale.—J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 85.

570b.—An Interior, with Figures.

Panel, 16 inches by 12½ inches.

Sale.—C. R. S. Toe Laer, Amsterdam, July 28 1828, No. 85 (1 florin, Roelvink).

570c. A Merry Company.

Sale.—F. M. Netscher, Rotterdam, April 8, 1829, No. 141 (20 florins, Lamme).

571. A Merry Company at Table.

Canvas, 26½ inches by 33 inches.

Sale.—W. Hendriks, Amsterdam, February 27, 1832, No. 132 (40 florins, Gruyter).

572. A Merry Company. Sm. 198; W. 300.—Amidst an intoxicated company a woman sits asleep by the fire. A jovial man amuses his neighbours by lifting up the woman's skirt with a pair of tongs. Another, whose stockings have slipped down, raises his glass to propose a toast.

Canvas, 26½ inches by 20½ inches.

Sale.—At Christie's, London, 1832 (Chaplin).

573. A Family at Table. Sm. 64; W. 82.—A company of ten persons, most of whom are seated round a table. A stout man in the foreground has risen from his seat and drinks off a glass. On his right is a comely woman putting food on her plate. It is "painted in the artist's finished manner" (Sm.).

Panel, 14 inches by 17½ inches.

In the collection of Peter Norton, 1833 (Sm.).

Possibly identical with "The Well-Fed Family" in the Liechtenstein Gallery (115).

574. Merry Persons playing and dancing in an Arbour.

Canvas, 24½ inches by 31½ inches.

Sale.—Amsterdam, April 1, 1833, No. 163 (20 florins, Harrington).

575. A Merry Company of Men and Women.—By J. Steen, or in his manner.

Panel, 23½ inches by 18 inches.

Sale.—J. B. van der Bergh, Amsterdam, July 15, 1833, No. 231.

575a. A Numerous Company of Men, Women, and Children in an Interior.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 1.

576. A Merry Company.—They are seated at a table covered with dishes of food and other accessories.

Signed in full in the foreground; panel, 14½ inches by 20½ inches.

Sale.—Amsterdam, November 21, 1843, No. 92 (41 florins, Roos).

577. A Country Feast.—In front of an inn drunken people divert themselves with drinking, talking, and dancing; a man plays the flute.

Panel, 7½ inches by 9½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 72.

578. A Rustic Feast. W. 341.—A rich composition.

Canvas, $26\frac{1}{2}$ inches by 33 inches.

Sale.—The widow of P. J. van Oosthuijse van Rijsenburg, *née* M. de Jongh, The Hague, October 18, 1847, No. 214.

579. A Company of Ten Persons in an Interior. Sm. 161 ; W. 119.—A portly woman sits in the centre with a child asleep on her breast. To the right sits a man wearing a red cap with a plume ; he stretches out his hand as if to caress the child. These are said to be portraits of Jan Steen and his wife. A cradle with a green velvet cover stands near. On the other side an old woman is tending the fire. At the back of the room six persons are seated ; one of them, a jovial man, proposes a toast. It is "a brilliant and very effective production" (Sm.).

Panel, 24 inches by 18 inches (roughly).

Possibly identical with the picture of the Tendal sale, The Hague, 1809 (564).

Exhibited at the British Gallery, 1831.

In the collection of William Wells, Redleaf, 1833 (Sm.).

Sale.—Wells, London, 1848 (£151 : 4s., the Duke of Cleveland).

580. A Merry Company at Table.—Some jovial persons are seated at table in a room ; several persons stand round and wait ; others are drinking wine. In the foreground is a child in an infant's chair ; two other children play with a dog and a cat.

Panel, $22\frac{1}{2}$ inches by 23 inches.

Sale.—Amsterdam, February 12, 1850, No. 121.

580a. A Merry Company of Rustics.

Signed in full ; panel, 15 inches by $11\frac{1}{2}$ inches.

Sale.—Utrecht, September 22, 1851, No. 138.

580b. A Merry Company.—There are several persons with a girl who has her hair in plaits. The girl appears to be the central figure. The picture is full of humour, powerful, and transparent in colour, and spirited in execution.

In the Tomline collection at Orwell Park in 1854 (Waagen, iii. 441).

581. A View in a Village Street.—To the left is an inn, before which peasants sit drinking at a table ; two, already drunk, lie on the ground in front, and their wives try vainly to raise them. Near them a couple dance to the music of a fiddle. To the right is a peasant wheeling a pig in a barrow. In the background is a landscape with another village.

Panel, 16 inches by 20 inches.

Sale.—Thijssen, Paris, December 20, 1856, No. 37 (485 francs).

582. Five Persons, Two of them seated at Table.—One, who plays the fiddle, resembles the artist. It is full of humour and carefully executed.

In the collection of W. Bardon, London, in 1857 (Waagen, Suppl. 477).

582a. A Merry Company.—It is full of droll ideas and lively incidents, but is not one of the artist's spirited works.

In the collection of John Chapman, near Manchester, in 1857 (Waagen, Suppl. 418).

583. The Inn Garden. W. 39.—In the harbour of an inn five persons sit round a table, on which are a pewter pot, bread, and herrings. In the foreground a man, seated with his back to the spectator, puts his arm round the waist of a young girl who offers him a glass of wine. An old woman and a man, who is smoking, look on with a smile, while a young man, who stands and is cutting up a herring, appears less pleased. To the right is a cask with a pipe lying on it; near it is a chafing-dish. A woman goes away through a door on the left. The picture is lifelike and masterly in expression, and clear and pleasant in colour.

Canvas, 29 inches by 23 inches.

Sales.—Mademoiselle L. F. Brugmans, Leyden, April 26, 1858 (500 florins, Hartevelt).

Madame Brugmans, *née* Van Maanen, of Leyden, Amsterdam, February 25, 1896.

583a. An Ass at Table.—Two men and two women are at table. A servant leads in an ass, to whom food is given.

Painted in 1654; copper, 10½ inches by 15 inches.

At Ludwigslust, 1863 (Parthey, ii. 579, No. 43).

583b. A Peasant Family at Breakfast.

Panel, 14 inches by 12 inches.

In the Castle at Hanover in 1863 (Parthey, ii. 579, No. 55).

584. Interior of a Cottage Room.

In the Haseloff collection, Berlin, 1863 (Parthey, ii. 580, No. 59).

585. [Identical with 479.]

586. A MERRY COMPANY.—From the ceiling of a room hangs a large bluish-green curtain. To the left a fiddler stands on a bench behind a table, at which sit numerous persons, mostly lovers. On a staircase near them are a couple and a girl conversing with a young man standing below. Farther back are two persons dancing. A boy looks through a window. In the left foreground a woman is busy rinsing glasses. Near her are two children—a boy eating bread, and a girl in yellow with an apple and a cake. To the right is a dog with a bone.

Canvas, 39 inches by 40 inches.

Sale.—D. Sellar, of London, Paris, June 6, 1889, No. 13.

In the possession of the dealer Kleinberger, of Paris.

Now in the collection of the Marquis d'Aoust, Paris. [Compare 536.]

586a. A Domestic Scene.

Panel, 12 inches by 9½ inches.

Sale.—Treuer and others, Frankfort-on-the-Main, April 27, 1891, No. 99.

587. A Domestic Scene.—In a spacious room, men, women, and children sit round a table with a green cloth, smoking and drinking ; among them are a young mother hushing her infant to sleep, and the father smoking at the hearth to the right.

Signed in full ; canvas on wood, 21 inches by 27 inches.

Sales.—Von Robert and others, Cologne, March 27, 1893, No. 296.

Bokelman and others, Cologne, December 19, 1894, No. 363.

587a. An Interior with Rustics.

Sale.—London, April 3, 1901, No. 154.

587b. An Interior with Figures.

Panel, 16 inches by 14 inches.

Sale.—Thomas Maclean, London, November 16, 1901, No. 136.

587c. A Rustic Family at Table.

25 inches by 31 inches.

Sales.—London, February 24, 1902, No. 63.

London, March 14, 1903, No. 46.

587d. Peasants at Table.—A man enters at the open door.

31 inches by 25 inches.

Sale.—London, March 14, 1903, No. 112.

587e. A Merry Company.

33 inches by 42 inches.

Sale.—Lady Wetherall and others, London, April 18, 1903, No. 62.

588. Rustics at Table.—A woman and three men sit eating at a table covered with a white cloth. Near them is a window looking on the street. In the left foreground is a butter-tub ; in front of the table is a dog gnawing a bone.

Signed in full on the butter-tub, and dated 1660, but of doubtful authenticity, to judge from the illustration in the sale catalogue ; panel, 32 inches by 32 inches.

Sale.—A. van der Flinck, Brussels, November 25, 1904, No. 95.

589. A Merry Company.—There are six persons smoking, drinking, and playing music. To the right a peasant embraces a young woman ; to the left is a man smoking, with a dog.

Signed ; canvas, 41½ inches by 52½ inches.

Sale.—Prince S. Koudacheff of St. Petersburg, and others, Berlin, February 14, 1905, No. 62.

590. A Tavern Scene.—A young girl, in a yellow skirt and red jacket, with her apron tucked up and a jug under her right arm, receives from a middle-class couple, who are leaving the tavern, the money for their bill. In the background to the left near a window two men are playing backgammon at a table. One of them raises his hat and scratches his head. Two other men stand at the hearth ; one smokes a pipe, the other gives advice to the perplexed player. From the ceiling

hangs a cage with a parrot. On the floor are an earthenware jug, a kettle, and a spotted dog.

Canvas, $24\frac{1}{2}$ inches by 20 inches.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 108.

A picture answering precisely to the above description, but painted on panel and measuring 21 inches by 19 inches, was in the Baillie sale, Antwerp, April 22, 1862, No. 57 (1050 francs, De Caluwe), and was identified with Sm. Suppl. 68 (*see* 724).

591. **A Merry Company in Front of a House.** W. 301.—Probably the artist's family, about to sit down to table.

Canvas, 28 inches by 22 inches.

[W. forgot to say where he saw this picture.]

592. **A RUSTIC FEAST.**—In the centre a couple are dancing. A fiddler stands on a bench and plays a tune. To the left twelve or fifteen persons sit at a large table; beyond are seen a landscape and a village fair. To the right are a couple at the door, and a woman taking down a jug from a hook. In all there are twenty-eight figures.

Signed with the monogram, and dated 1677.

Now in the collection of Herr Goldschmidt, jun., Frankfort.

593. **A MERRY COMPANY IN A TAVERN.**—A girl, whose red silk dress is somewhat disordered, sings from a printed paper; an elderly man looks over her shoulder to accompany her. Near her sits a fiddler who is also singing, and may perhaps be identified with the artist; the fiddler looks round towards a man who is drinking to the girl. At a table to the left are two women and two men. On a shelf are some metal pots and pans; in the right background two men of distinguished appearance converse with a girl. Through the open door one sees houses and trees. The upper part of the picture is filled with a curtain gathered up on both sides. The picture is in the artist's later and less refined manner, but is very lively in colour.

Signed in full on the left; panel, 19 inches by $12\frac{1}{2}$ inches.

Now in the Picture Gallery at Gotha, 1890 catalogue, No. 252.

594. **A MERRY COMPANY.** Sm. 56 and Suppl. 104; W. 181.—In a room a company of men and women are playing, drinking, and jesting. A jovial man sits on the ground in front and fills his glass with wine from a black bottle. Somewhat farther back is a bagpiper with a girl at his side. A pair of lovers stand at the table playing backgammon.

Canvas, 17 inches by $19\frac{1}{2}$ inches.

Sales.—J. D. Nijman, Amsterdam, August 16, 1797, No. 236 (180 florins).

Sir F. Sykes, London, 1831 (£57:15s.).

In the collection of Klerk de Reus, The Hague, 1842 (Sm.).

In the collection of the late Baroness von Rothschild, Frankfort.

595. **A MERRY COMPANY IN A TAVERN** (or, **The Oyster Feast**). Sm. 117; W. 10.—Numerous men and women are eating, drink-

ing, and playing in a large hall, from the roof of which hangs a purple curtain. In the centre an old man pays court to a young woman and offers her an oyster. In front of them is a little girl carrying a dog in her blue pinafore; two boys are making a cat dance. To the left at the hearth a maid-servant is preparing oysters and sprinkling them with lemon-juice. Behind her an old man has a little girl on his knee and offers her a pear. On the right a man is eating oysters. At a table with food on it are seated a young man playing a lute (? Jan Steen), a young woman listening to the music, and a stout man holding a glass. There are other groups in the background. High up in a gallery a boy lies on his face and blows soap-bubbles; near him is a skull. It is a notable composition with many fine details, and excellently painted accessories. Unfortunately the blue under-painting shows through and spoils the colour-scheme. The lighting in the background is very effective; the large curtain forms a good contrast to the scene below.

Signed in full on a pillar to the right; canvas, 27 inches by 32 inches.

Engraved by Oortman in the "Musée Français."

Sale.—A. Bout, The Hague, August 11, 1733, No. 134 (515 florins).

In the collection of Benjamin da Costa, The Hague (Hoet, ii. 469).

Sale.—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 378 and 710), No. 62 (1745 florins, for the Stadtholder William V.).

Taken to the Louvre after the French conquest, but restored in 1815 to the Hague Museum.

Now in the Royal Picture Gallery, The Hague, 1895 catalogue, No. 170.

596. INTERIOR WITH MERRY RUSTICS.

Signed in full on the left-hand bottom corner; panel, 12 inches by 14½ inches.

Now in the Kunsthalle, Hamburg, 1887 catalogue, No. 172; the bequest of E. Harzen.

597. MERRY RUSTICS IN A TAVERN, WITH A COUPLE DANCING. Sm. 191; W. 54.—In the centre of a large room, which has a wooden ceiling and is decorated with branches, a couple are dancing. In the right foreground some merry persons sit at table. In front of them sits a woman with a child in her lap; a man with a courtly gesture offers her a glass of wine. In front of her is a cask. To the left of the table sits a woman, who looks round; beside her is a boy drinking a glass of wine. In the right background a man leads a girl down some steps. Near them a hurdy-gurdy player stands on a barrel, and a man comes up from the cellar. To the left is another table with merry-makers. In the foreground a drunken peasant sits on a cushion on the floor; he holds a beer-glass in his right hand and a pipe in his left. Near him is a barking dog. On the floor are an overturned bench, pans, and egg-shells. At the back a door leads into the open. It "may be placed among the painter's best performances" (Sm.).

Canvas, 24½ inches by 30½ inches.

Described by Ch. Blanc, Nagler, and Waagen (ii. 10).

Exhibited at the British Gallery, 1826 and 1827.

In the collection of King William IV. of England, 1833 (Sm.).

Now at Buckingham Palace, 1885 catalogue, No. 83.

598. **A MERRY COMPANY.**—In a tavern a man and woman dance to the music of a fiddler on the right. Behind them are persons sitting or standing; on the left a boy in a red jacket draws beer from a cask. In a gallery men are drinking; two other persons are on the stairs leading to the gallery.

Signed in full; canvas, 25 inches by 32 inches.

Exhibited at the Royal Academy Winter Exhibition, 1883, No. 241.

In the collection of Thomas Hardcastle, London.

599. **A MERRYMAKING IN A TAVERN.** W. 49.—In a vaulted hall a numerous company is assembled. At the back is a large table, covered with dishes, round which sit several guests drinking and raising their glasses. On the left sits an old woman praying. Behind her in an alcove, on the floor of which lie domestic utensils, two men converse with a woman. In the centre of the hall a couple dance to the music of a bagpiper standing on a bench near the table and a fiddler sitting above the door. On the right Jan Steen himself sits with his legs crossed on a chair near a pillar; his head is bare, and he looks with a smile at the spectator; in his right hand he holds a large glass and his hat. In the foreground a woman is suckling her child. A boy offers food to a cat, which looks angrily at a dog that enters the room. High up are a brass chandelier, and branches hanging from a long pole.

Signed with the monogram at the foot of the pillar to the left; canvas, 29½ inches by 26 inches.

Sales.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 113 (1005 florins, Brondgeest).

C. A. van Ourijk and others, Rotterdam, July 19, 1848, No. 79 (1260 florins, Lamme).

H. de Kat of Dordrecht, Paris, May 2, 1866, No. 78 (6800 francs).

In the collection of the Marquess of Hertford, and of Sir Richard Wallace. Now in the Wallace collection, London, 1901 catalogue, No. 158.

600. **THE EGG DANCE.** Sm. 110; W. 297.—A large composition of about forty figures. In the centre five peasant men and women dance round an egg. In the foreground are a bagpiper and a young man asleep. Behind them is a fiddler. Various loving couples ascend and descend the staircase in the background. At the door on the right two gentlemen lead in a lady of distinguished appearance. To the left is a table surrounded by jovial men and women. The walls and the ceiling are adorned with branches. There are fine details and admirable effects of light, but the composition is restless.

Signed, although the catalogue does not mention the fact; canvas, 43 inches by 52 inches.

Described by Waagen (ii. 273).

Exhibited at the British Gallery, 1821, 1848, and 1856.

Sales.—(?) Amsterdam, July 11, 1788, No. 89 (1 florin, Roos); the lowness of the price makes it doubtful whether this was the picture described above.

Le Rouge, Paris, 1818 (3010 francs, the first Duke of Wellington).

Now in the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 64.

[The picture of the sales E. van Dishoek, The Hague, June 9, 1745, No. 19 (200 florins), and W. Lormier, The Hague, July 4, 1763, No. 247 (630 florins, Diodati)—canvas, 41 inches by 48 inches—has been wrongly identified (Sm.) with the above; see 95.]

601. A GREAT RUSTIC FEAST IN A TAVERN. Sm. 165; W. 147.—In the left foreground a man, holding a jug in one hand and a tall glass in the other, sits on the ground near a bench upon which lies a man smoking a pipe. Behind them are a child beating a drum and a woman singing from a sheet of music in her hand. Near them are a fiddler seated and a woman who stands and plays the bagpipes. On the right a trumpeter, with his back to the spectator, sits at a long table; he holds a tankard in his right hand and waves his hat with his left. An old man with a basket of shrimps stands at the table drinking wine. At the table sit numerous other jovial guests; on the right is a woman with a child at her breast; a man holding a tankard has mounted the table. Several persons stand at the open door. Some peasants dance in the centre of the room. On the left a man kisses a girl who is about to ascend a staircase, while an old man desires her to accompany him and grasps her hand and her apron. High up on the left is a balcony with spectators; on it is fastened the coat of arms of Charles V. On the back wall hangs a picture of the Four Sons of Aymon; near it are a picture of a prince riding on a grey horse, and a full-length portrait of Kenau Hasselaar. It is a good work, with fine details, although somewhat superficial in execution. The whole impression conveyed is very fine, and reminds one of the "Marriage at Cana" in the Arenberg collection, Brussels (46).

Dated on the left 1674, though the catalogue states that the date is almost illegible; canvas, 47 inches by 64 inches.

Described by Nagler, Waagen, Ch. Blanc, Viardot.

Sales.—J. van der Marck, Amsterdam, August 8, 1773, No. 495 (1275 florins, Yver).

Greenwood, London, 1774 (£141:15s., Sanford).

Now in the Louvre, 1900 catalogue, No. 2578; it was in the Louvre in 1833 (Sm.).

602. A Company in an Interior. W. 194.—There are nine persons. The most prominent is a young woman, with a child on her lap, who sits beside a table covered with a handsome cloth, upon which is a coffee-pot. Behind her a man with a merry face stretches out two fingers and appears to be making jokes. To the right a man sits beside the hearth; near him is a cavalier with a glass in one hand and his hat in the other. An old woman offers a pipe to a man; another man enters at the door and looks towards a pair of lovers seated in shadow. There is a red velvet cushion on an arm-chair, over the back of which hangs a blue silk coat. On the wall hangs a violin; from the ceiling is suspended a bill. On the chimney-piece are a stag's antlers and a shell.

Panel, 15 inches by 12 inches.

Sale.—Comte Robert de Cornelissen, Brussels, May 11, 1857, No. 82.
In the possession of the dealer Ch. Sedelmeyer, Paris.
Now in the possession of the dealer P. Mersch, Paris.

603. THE DRAINED CASK. Sm. Suppl. 70; W. 95.—A rustic company in a tavern look on with concern as a man tilts a cask to one side in order to let the last drops of wine run out. A maid-servant holds a cup underneath it. Behind the cask is an old woman laughing. At a table to the left stand a man with a pipe and another with a jug in his right hand, curiously watching the groups round the cask. On the floor in front are the spigot, playing-cards, and an overturned jug. At the back a door leads into the open. The picture looks better in a reproduction than it is in fact. It is not very well executed.

Signed in full on the cask; canvas, $35\frac{1}{2}$ inches by $41\frac{1}{2}$ inches.

Sales.—P. Caauw, Leyden, August 12, 1768, No. 8 (172 florins).
Amsterdam, June 13, 1809, No. 136.

Purchased by Arteria with the Boursault collection for Edmund Higginson of Saltmarsh Castle, Kent, 1842 catalogue, No. 80.

Sales.—Edmund Higginson, 1846 (bought in for £115:10s.); and 1860 (£63).

Marquis de la Rochebousseau, Paris, May 5, 1873.

E. Martinet, Paris, February 27, 1896, No. 38.

In the possession of the dealer Ch. Sedelmeyer, Paris; in his "Catalogue of 100 Paintings," 1896, No. 44, and in his exhibition of 1901, No. 186.

604. A RUSTIC FEAST. W. 40 and 286.—Peasants dance in the open air under a canopy of leaves and flowers suspended from trees; a fiddler stands on an eminence. On the right a girl pulls up her stocking. An old peasant dances with a girl in the foreground. On the left is a dog beside a pot. Two men lie on the grass. The little figures are in the style of the picture belonging to Dr. Bredius, and exhibited at the Mauritshuis (624). The house with a peculiar bay is characteristic of German or Limburg rather than of Dutch architecture.

Signed in full on the right, and dated on the archway of a house 1671; canvas, $21\frac{1}{2}$ inches by 17 inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 161), No. 23 (59 florins).

In the Lelieveld collection, Leyden; said to have been painted for the family.

In the Van der Berck van Heemstede collection, Leyden.

In the possession of the dealer E. Warneck, Paris, 1901.

Now in the collection of Adolphe Schloss, Paris.

604a. A Rustic Company.—Of the artist's best period.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719, No. 5 (355 florins).

604b. A Company of drunken Men. W. 310.

Sale.—Jacob Boreel, Amsterdam, April 21, 1746, No. 24 (51 florins).

604c. Rustics singing. W. 312a.

Sale.—Sebastian Heemskerck, Amsterdam, March 31, 1749, No. 12 (30 florins).

604d. **An Interior with Peasants.** W. 312.

15 inches by 12 inches.

Sale.—David Ietswaart, Amsterdam, April 22, 1749, No. 90 (20 florins).

605. **A Tavern Scene with Eleven Figures.**

14½ inches by 19 inches.

In the collection of Hendrik van Slingelandt, The Hague, 1752 (Hoet, ii. 408).

605a. **A Rustic Family.** W. 317.—Very humorous and carefully executed; a fine picture.

20½ inches by 18 inches.

Sale.—Amsterdam, April 2, 1754, No. 23 (54 florins).

605b. **Merry Rustics.** W. 329.

24 inches by 21 inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767, No. 57 (41 florins).

606. **A Rustic Tavern.**—The peasants play, dance, and jest; a fiddler plays to them. Humorous in composition and finely executed.

Canvas, 17 inches by 19½ inches.

Sales.—Van Nispen, The Hague, September 12, 1768, No. 102 (70 florins, Verschuuring).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 165.

607. **Peasants dancing in a Tavern.**—With other merry peasant men and women. Spirited in composition and finely executed.

Panel, 8 inches by 9 inches.

Sale.—Daniel Marsbag, Amsterdam, October 30, 1775, No. 103. [Pendant to 836k.]

607a. **A Merry Company of Rustics.**—By Jan Steen, or in his manner.

Canvas, 25 inches by 31 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 18 (10 florins 5).

607b. **A Merry Company.** W. 333.—An interior. In the foreground a peasant woman is dancing.

8 inches by 9 inches. Pendant to "Peasants Quarrelling" (776a).

Sale.—J. van Zurendaal, Leyden, January 15, 1785.

607c. **Peasants playing and smoking in an Interior.**

Canvas, 17½ inches by 14 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 150.

608 and 609. **Two Tavern Scenes.**—Merry peasants with girls divert themselves in dancing and carousing. Spirited in composition and delicately rendered.

Panel, 8 inches by 9 inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 197 (71 florins 10).

610. A Merry Company in a Tavern.—Several men and women sit at a well-furnished table. A fiddler stands on a bench ; a peasant man and woman dance to his music. At an open window in the foreground sits an old man who is jesting with a young peasant woman. Near them is a woman with a child. It is a spirited composition tenderly painted.

Canvas, 41 inches by 55 inches.

Sale.—Amsterdam, June 20, 1810, No. 80 (127 florins, Van Yperen).

610a. A Cottage.—With several persons in comic attitudes. It is well executed and full of character.

Canvas, 19 inches by 23 inches.

Sale.—C. Stroo, Amsterdam, July 29, 1811, No. 52.

610b. A Merry Company of Peasants.—With accessories.

Panel, 22 inches by 18 inches.

Sale.—Ph. van der Schley and Du Pré, Amsterdam, December 22, 1817, No. 108 (91 florins, Josi).

611. A Merry Company.—In a cottage a drunken peasant sits playing the fiddle. Beside him sit a woman and two children, who are singing.

Panel.

Sale.—L. van Oukerke, Haarlem, May 19, 1818, No. 32 (14 florins 10, Smart).

611a. Peasants jesting, eating, and drinking in an Interior.

Panel, 14 inches by 18 inches.

Sale.—Amsterdam, July 16, 1819, No. 159 (710 florins, De Vries).

612. Peasants dancing.—In a cottage numerous merry peasants sit at table ; a couple are dancing. A musician stands on a bench near a window ; in the foreground is a woman with two children.

Canvas, 37 inches by 49 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 106 (438 florins, De Vries).

612a. The Interior of a Tavern. Sm. 124 ; W. 373.—With a variety of figures, full of humour.

Sale.—Varroc and La Fontaine, Paris, May 28, 1821 (£86 : 2s., Phillips).

612b. A Feast.

Sale.—R. Bernal, London, 1824 (£504).

613. Peasants dancing to the Tune of a Musician.

Oval panel, 15 inches by 11½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 617 (760 florins).

614. An Interior with Peasants drinking.—Life-size figures [but, according to the dimensions given, this is improbable ; compare 697b].

Canvas, 40½ inches by 52½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 622 (200 florins).

614a. A Cottage Room with many Persons.

Signed in full; canvas, 18 inches by 21½ inches.

Sale.—Amsterdam, October 16, 1837, No. 83 (20 florins, Smit).

614b. A Rustic Feast. W. 179.

In the collection of Prince Esterhazy, Vienna, 1856 (Viardot, on the authority of Westrheene); possibly the picture in the Buda-Pest Museum (525).

614c. A Rustic Feast.

Sale.—London, 1856 (£106, Nieuwenhuys).

614d. An Interior with Peasants dancing.

In the collection of Lord C. Townshend, London.

Sale.—J. Harris, London, 1872 (£139:13s., Brown).

614e. Peasants and other Persons in Front of a Cottage.

Signed; 18 inches by 14 inches.

Sale.—H. A. J. Munro, London, June 1, 1878, No. 108 (£199:10s., Goupil).

614f. An Interior with a Merry Company.

17 inches by 14 inches.

Sales.—Bredel, London, 1875 (£661:10s., Adams).

Nieuwenhuys, London, 1886 (£147, Sedelmeyer).

615. A Rustic Feast.

43 inches by 66½ inches.

Sale.—Nieuwenhuys, London, 1886 (£147, Sedelmeyer).

616. A Merry Company.—Seventeen persons are assembled round a well-furnished table. On the right an old woman is cooking pancakes. In the foreground a man adjusts a new string on a violin. To the left is a pair of aged lovers, the woman in red, the man in blue.

Signed in full in the left-hand bottom corner; panel, 16½ inches by 22 inches.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 72.

617. A Dance in a Tavern.—An old rustic couple dance to the music of a fiddler. Several couples seated round them look on and laugh. In the right foreground a dog is eating out of a dish.

Canvas, 17 inches by 14 inches.

Sale.—A. Böhmer, Cologne, September 30, 1889, No. 129.

618. Peasants smoking and drinking.—They sit at a round table covered with a green cloth. Among them is a young mother suckling her child; she faces the spectator. Farther to the right a man is smoking at the hearth. In an adjacent room to the right a man and a woman are conversing.

Signed in full on a cask to the left; 21 inches by 27 inches.

Sale.—Hösch, Munich, September 19, 1892, No. 199.

619. A Rustic Feast.—With a fiddler and peasants dancing.
40 inches by 57 inches.

Sale.—De Falbe, London, May 19, 1900, No. 130.

620. A Rustic Merrymaking.

Panel, 13 inches by 10½ inches.

Sale.—London, July 9, 1901, No. 355.

620a. Interior with Peasants seated at a Repast.

16½ inches by 21 inches.

Sale.—"The property of a lady," at Christie's, London, February 23, 1907,
No. 77 (£693, Huggins).

621. A RUSTIC FEAST (or, View of a Dutch Village during some Public Holiday). Sm. 2; W. 277.—On the right a company of persons, who have just left the tavern, are departing in a boat. The jovial host stands on the bank of the river with cap in hand and bids them farewell. On the other side are a number of peasants; among them is a man on horseback drinking a parting glass. Near them are a church and a village. "This is a free and masterly production" (Sm.).

Panel, 17 inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, 1878, No. 59.

Sales.—Paris, 1774 (750 francs).

Erard, Paris, 1831, No. 140 (1880 francs).

In the collection of W. H. Grenfell, London.

In the possession of the dealers Dowdeswell and Dowdeswells, London,
1904.

Now in the Walter collection, Bearwood.

622. A RUSTIC FAIR IN THE OPEN.—To the left of an open place in front of a group of houses built on a wall, to which a flight of steps leads up, is a table at which peasants are eating and drinking; one of them clinks glasses with a woman who sits opposite to him. To the right of the table sits a man with a woman on his knee; in front of them is a woman who carries a child on her back and reads a paper. In the centre of the picture two couples are dancing a round dance to the music of a fiddler. In front of them is a stout peasant who holds a tankard in his right hand; he is intoxicated; his wife grasps him by the arm. Two boys play on the ground in front. On the steps a man converses with a woman. To the right is a hilly landscape, with cottages among trees. To the left there are high trees on the wall and the round tower adjoining it. The picture is painted in the style of the picture belonging to Dr Bredius and exhibited at the Mauritshuis (624).

Signed in full in the left-hand bottom corner; canvas, 21½ inches by 25½ inches.

Now in the Fitzwilliam Museum, Cambridge, 1898 catalogue, iii. No. 73.

623. A MERRY COMPANY IN THE OPEN AIR. Sm. Suppl. 35; W. 302.—About twenty peasants are assembled in front of a picturesque tavern. Five sit at table under a vine-clad arbour on the left.

Among them is a woman in blue with a child ; a jovial man takes a woman by the hand ; a pair of lovers are at the end of the table. On the other side of the scene a couple dance to the music of a fiddler and a hurdy-gurdy man. The fiddler stands on a tub near a tree. In the background is a fine landscape. The couple dancing are identical with the dancers in the Goldschmidt picture (592).

Signed in full to the right on an overturned bench ; panel, 16 inches by 19½ inches.

[Wrongly identified by W. with the picture of the Van Nispen sale, 1768 (606).]

Sold by Messrs. Smith to Sir P. O'Rial, Paris, before 1842 (Sm.).

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of A. de Ridder, Cronberg, near Frankfort.

624. PEASANTS DANCING IN FRONT OF A TAVERN.

—In the foreground to the left is a tavern. In front of it about thirty peasant men and women watch four men and women performing a dance. To the left is a musician on a tub. In the right foreground a peasant invites a woman seated on a bench to dance ; another man seated beside her will not let her rise. In the left foreground a man lies against a mound, sleeping off the effects of his carousal. In the distance to the right is a village with a church tower. There are various groups on the road towards it. The landscape fills a large part of the picture ; the figures are small but excellently drawn ; the movement of the dancers is especially well rendered. [Compare 622.]

Panel, 15 inches by 22 inches.

Probably the picture in the collection of Nicolaas van Breemen (Hoet, ii. 486), measuring 16½ inches by 22 inches.

Possibly the picture, measuring 17 inches by 23½ inches, in the sale of Maria Beukelaar and Antonie de Waart, The Hague, April 19, 1752, No. 125 (165 florins).

Sales.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 200 (415 florins, De Lelie).

W. Gruyter, Amsterdam, October 24, 1882, No. 106 (145 florins, Goudstikker).

Wirtz, Cologne, May 20, 1890, No. 13—as by P. de Bloot (920 marks).

Now in the possession of Dr. A. Bredius, and exhibited in the Royal Picture Gallery, The Hague, 1895 catalogue, No. 553.

625. THE VILLAGE FAIR.—On the right is a stage upon which comedians, one of them with a mask, appear. In front of it, among numerous spectators, are a horseman, a woman with a child in her arms, and a lady and gentleman. Farther to the left are a waggon and another horseman. Behind these are a cottage under trees and a church tower. On the left in front of a tent a woman sits conversing with a man who stands before her. Near them is a jovial peasant with his wife holding his arm. In front is a company of beggars on the ground. In the background are two booths.

Signed in full ; panel, 18½ inches by 26 inches.

In an English collection, 1901.

Now in the possession of A. Bredius and exhibited in the Royal Picture Gallery, The Hague, No. 664.

626. A COUNTRY FAIR. Sm. 4 and Suppl. 49; W. 93 and 278.—In an arbour adjoining a picturesque tavern a rustic couple are dancing to the music of bagpipes and a fiddle. About ten spectators surround them. Three men and a woman in a red jacket sit round a tub in the right foreground, drinking. Farther to the right is an old woman with a jug and a glass. Behind her, at the garden gate, are a pair of lovers. A peasant is led away by an old and a young woman. A boy carries his cloak and hat. Another man sleeps on the grass. Near him are two children and a pig. On the left is a view of the village street lined with booths. "Painted in a free and spirited style" (Sm.).

Signed in full half-way up the left-hand side; canvas, 42½ inches by 62 inches. [Compare 652*b*.]

Sales.—Count van Hoogendorp, The Hague, July 27, 1751, No. 8 (830 florins).

J. A. Brentano, Amsterdam, May 13, 1822, No. 324 (730 florins)—measuring 31½ inches by 50 inches.

In the Boursault collection, purchased by Arteria for Edmund Higginson (Sm.).

Sale.—Edmund Higginson, Saltmarsh Castle, Kent, 1842 catalogue, No. 12; 1846 (£136); 1860 (£105).

In the possession of the dealer J. E. Goedhart, Amsterdam.

Given by Eduard Willem van Broekhuysen, 1895, to the Haarlem Museum. Now in the Haarlem Museum, 1902 catalogue, No. 192*a*.

627. PEASANTS IN A LANDSCAPE.—This picture is genuine, but unusual in character and very indecorous, even for Jan Steen. The child with the hobby-horse alone reminds one of his work.

Canvas, 17 inches by 23 inches.

Now in the Kunsthalle, Hamburg, 1887 catalogue, No. 171; the bequest of E. Harzen.

628. A COUNTRY FAIR IN FRONT OF A TAVERN. Sm. 6; W. 57.—Several jovial peasants are in front of a tavern by a canal. Seven others come along in a boat. A peasant with crutches carries on his head a basket of eggs. In the background a young man sits on the ground filling his pipe. It is a composition of numerous figures, resembling closely in style the large picture belonging to the Duke of Wellington (600).

Canvas, 46 inches by 61½ inches.

Described by Nagler and Waagen (ii. 10).

In the collection of King William IV., 1833 (Sm.).

Now at Buckingham Palace, 1885 catalogue, No. 56.

629. A VILLAGE FAIR.—The elaborate landscape background reminds one of Isaak Van Ostade. A row of houses among trees stretches away on the left into the distance; it is in part somewhat unskillfully rendered. In the foreground are numerous groups of small figures. On the left is a booth, in front of which a man pulls a woman by her skirt.

To the right a woman, with a child at her breast, sits on the ground conversing with a man who hobbles along with a crutch. In the centre sits a cripple holding out his hat to a man of the middle class who converses with a woman. In the right-hand corner is a stall, at which a man and a woman sit, with five children standing round them. Farther back are numerous other figures, more than sixty in all.

Signed in full in the right-hand bottom corner; panel, 23½ inches by 29½ inches.

Exhibited at Berlin, 1906, No. 128.

Formerly in the possession of the dealers Thomas Agnew and Sons, London.

Now in the collection of A. von Goldschmidt Rothschild, Berlin.

630. Peasants near a Tavern.—On the left a couple dance to the music of bagpipes. Near them a man with a red cap sits on the ground, holding a tankard and a pipe. On the balcony of the tavern are a man and two women.

Panel, 20 inches by 24 inches.

Described by Waagen (Suppl. 442).

Exhibited at the Royal Academy Winter Exhibition, 1877, No. 226.

In the collection of Sir Hugh Hume Campbell, Bart., sold in London, June 16, 1894.

631. A COUNTRY FAIR.—Peasants are playing; some pull on a rope. A rider with an orange scarf sits on a grey horse. There are from fifty to a hundred small figures; on the left are a handsome couple of lovers embracing. It is a fine and attractive picture.

Now in the collection of Prince Jussupoff, St. Petersburg, No. 54 (A. Bredius).

631a. Peasants in front of a Tavern.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707, No. 26 (57 florins).

631b. A Fair.—Full of delicate figures.

Sale.—Amsterdam, April 17, 1708 (Hoet, i. 117), No. 6 (115 florins).

631c. A Country Fair. W. 284.

Sale.—Rotterdam, April 27, 1713 (Hoet, ii. 365), No. 2 (26 florins).

631d. Peasants in front of a Tavern.—Very fine.

Sale.—Anthony Deutz, Amsterdam, March 7, 1731, No. 4 (56 florins).

632. A Country Fair.—With many small figures.

21 inches by 16 inches.

Sale.—N. C. Hasselaar, Amsterdam, April 26, 1742, No. 23 (26 florins).

633. A Pedlar, Musician, Peasant Women, and Boys diverting themselves in the Country one Morning. W. 419.—The figures are mostly portraits of Jan Steen's family.

44 inches by 66½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 180 (146 florins).

634. A Country Fair. W. 283.8 inches by $9\frac{1}{2}$ inches.

Described by Descamps.

Sales.—Grave van Wassenae Obdam, The Hague, August 19, 1750 (Hoet, ii. 302), No. 71 (61 florins).(Possibly) Meffre the elder, Paris, 1845 (*see* 644a); De Beurnonville, Paris, 1881 (*see* 649); W. Baines, London, 1902 (*see* 656).**634a. A Country Fair.** W. 285.—A very good little picture.*Sale.*—Amsterdam, April 2, 1754 (Terw. 84), No. 24 (25 florins).**634b. A Merry Company in the Open Air.** W. 320.—A man plays a barrel-organ. $16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.*Sale.*—Amsterdam, May 11, 1756 (Terw. 138), No. 25 (29 florins).**634c. A Merry Company in the Open Air.** W. 321.—A man plays a barrel-organ.*Sale.*—Amsterdam, May 11, 1756 (Terw. 138), No. 26 (26 florins).**634d. Gipsies and Peasants in a Landscape.**20 inches by $19\frac{1}{2}$ inches.*Sale.*—Leyden, June 1, 1765, No. 29 (28 florins 10).**635. A Fine Landscape with Peasants at Table.** W. 452.—A waggon with horses and other accessories. $41\frac{1}{2}$ inches by 60 inches.*Sale.*—J. van Zaanen, The Hague, November 16, 1767, No. 19 (24 florins 10).**636. A Country Fair.** W. 288.—There are numerous figures, including a quack doctor and singers. It is sketchy in style.

Panel, 22 inches by 26 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 309 (62 florins, Damme).**637. A Country Fair, with many Figures.**

Canvas, 38 inches by 44 inches.

Sale.—P. Bout, The Hague, April 20, 1779, No. 8 (47 florins).**638. A Village Fair.** W. 287.Panel, 26 inches by $17\frac{1}{2}$ inches.*Sale.*—Leyden, November 4, 1783.

639. A Village Merrymaking. Sm. 28; W. 279.—It is a composition of about twenty-eight figures. Amongst the various groups are a man and woman dancing, near the door of an inn, to the music of a bagpiper. A burgomaster behind them drinks a glass of beer. Near them a man embraces a woman; her husband laughs and pulls her by her apron. A man with a bird in a cage stands near. In the middle an old woman,

leaning on the half-door of her house, watches the dancers. The front of the inn and the adjacent houses are overspread with vine foliage.

Panel, $18\frac{1}{2}$ inches by $22\frac{1}{2}$ inches.

Sales.—An artist [Paris ?], 1773 (1599 francs).

Montriblond, Paris, 1784 (1400 francs).

De Calonne, Paris, 1784 (2122 francs).

640. A Country Fair.—With numerous peasants, pedlars, and children. In the foreground a rustic couple dance.

Panel, 10 inches by 9 inches.

Sale.—Amsterdam, June 20, 1810, No. 57 (4 florins 15, Van Dijl).

641. A Country Fair.—A man and woman are dancing. A fiddler stands on a tub. In the foreground a woman with a child on her lap converses with a peasant. A boat with peasant men and women leaves the bank; an innkeeper with a tankard in his hand waves a farewell. There is a fine landscape background. [Compare 641*a*.]

Canvas on panel, $23\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Sales.—The Hague, March 31, 1770, No. 8 (135 florins, Copius).

G. Copius, The Hague, March 21, 1786, No. 14 (35 florins).

A. Meynts, Amsterdam, July 15, 1823, No. 119 (860 florins, Endthoven); measuring 25 inches by 30 inches.

641*a*. A Village Fair (or, "A Dutch Kermesse").—Near the entrance to an old tavern, above the door of which hangs the sign of an elephant, people look down upon a young fiddler, standing on a tub, who plays for some dancers. The tavern stands near a stream. A boatload of people push off from the shore; a man on the bank raises his cap with his right hand and holds out a tankard in his left as a parting salute. In the background, to the right of the tavern, are a group of trees and a bridge over the stream. In the centre of the foreground is a family group with a basket of food and a black dog.

Signed "J. Steen"; canvas, 24 inches by $29\frac{1}{2}$ inches.

Now in the Metropolitan Museum of Art, New York; purchased in 1871.

642. A Fair.—Rustic men and women dance before a tavern. There are other figures also.

Canvas, $24\frac{1}{2}$ inches by 32 inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 119 (200 florins, bought in).

642*a*. A Ferry Boat and a Fair.—Possibly the picture in the Walter collection (621).

Sale.—Sir J. Farquhar, London, 1831 (£30:10s., Solly).

642*b*. Numerous Peasants in a Village.

Canvas, 18 inches by 23 inches.

Sale.—Amsterdam, May 14, 1832, No. 93 (115 florins, Brondgeest).

643. A Country Fair. Sm. 188; W. 280.—The scene is laid in front of an inn beside a canal, on the banks of which are many scattered

cottages. Among the groups in front of and beside the inn are a gentleman and lady with a maid-servant and two children, conversing with two horsemen. Nearer the spectators are a woman suckling her child and three children at play. Nearer the inn a quack doctor stands under a tree recommending his wares to some peasants. On the canal is a boat with five persons in it; on the bank are three boys. Farther back is a wooden bridge with two persons on it; on the other side are a waggon and horses. "Painted with much of the spirit and freedom observable in the works of Teniers" (Sm.).

Signed; canvas, 25 inches by 31½ inches.

Sale.—Earl of Mulgrave, London, 1832 (£109:4s., J. Bentley).

644. A Village Merrymaking. Sm. Suppl. 46; W. 281.—In the background are a church and houses on the bank of a canal. Numerous country-folk fill the scene. At one side is a picturesque inn, in front of which peasants dance and jest with girls. Near the centre are two horsemen. One of them has dismounted to converse with the innkeeper's wife; the other, still in the saddle, drinks from a tankard. At the opposite side of the picture is a river with boats on it. In the background are some sailing-boats.

Canvas, 33 inches by 38 inches.

Sales.—Amsterdam, July 25, 1804, No. 72 (190 florins, Roos).

M. Udink, Amsterdam, October 28, 1808, No. 57 (86 florins, Gruyter).

Nieuwenhuys, London, 1833 (£138:12s.).

644a. A Country Fair.—In the foreground are numerous persons drinking and dancing; some are drunk. In the background is a row of booths. [Compare 634.]

Panel, 7½ inches by 9½ inches.

Sale.—Meffre the elder, Paris, February 25, 1845, No. 87.

644b. A Country Merrymaking on a Wooded Hill.

Exhibited at Manchester, 1857, No. 1019, by Fr. Edwards.

Sale.—London, 1847 (£388:10s., Edwards).

644c. Italian Peasants and Travellers in the Courtyard of an Inn.

Sale.—Sir T. Baring, London, 1848 (£86, Brown).

644d. A Merry Company at a Tavern Door.

Exhibited at Leyden, 1850, No. 144, by N. N.

645. A Rustic Merrymaking in the Open Air. Sm. 133; W. 84.—On the right is a large and picturesque tavern, in front of which are numerous rustics. A couple dance to the music of a bagpiper who stands on a mound. Near him are a woman and child and a jovial man. The innkeeper's wife leans over the half-door. In the foreground a peasant sits at table with a glass in his hand. A man and a woman converse with the innkeeper. On the other side a jovial man tries to detain a woman

by grasping her apron, while another man invites her to dance; a third man sits composedly on a log, with his pipe and jug. Farther back are other figures and various accessories.

"This is a brilliantly coloured and beautiful example of the master, painted in the style of Teniers, with the addition of that natural humour and variety of character peculiar alone to Jan Steen" (Sm.).

Panel, $27\frac{1}{2}$ inches by $25\frac{1}{2}$ inches.

Described by Waagen and Nagler.

Probably the picture of the Copius sale, 1786 (641).

Sale.—Paignon Dijonval, Paris, December 17, 1821; purchased with the collection by Emmerson.

In the collection of Jeremiah Harman, 1833 (Sm.).

Sales.—Jeremiah Harman, London, 1844 (£630, French).

T. French, London, 1855 (£273, Nieuwenhuys).

646. The Dancing Couple. W. 41.—Under an arbour in front of a cottage a man and a woman are dancing. At a table to the right sit a man and an old woman; nearer to the foreground a young man jests with a young woman who is drinking. In the right foreground a woman holds on her lap a child with a toy. On the left a man and a woman are drinking; near them are two musicians, a fiddler who stands on a barrel and a flute player. Behind a platform are a peasant with a basket on his head and other figures. Several details and the faulty execution of some of the figures suggest that this is a copy, though other peculiarities would seem to show that it has been unskilfully repainted.

Canvas, 22 inches by 28 inches.

In the Hope collection, London, there was a similar picture, of larger dimensions and with the composition reversed (655). The picture mentioned in a footnote to that entry, which was in Charles Brind's collection in 1833, and was sold in 1849, agrees also with the picture just described both in details and in size. The picture of the Fouquet sale and the Schneider sale (479) is probably identical with this one.

Exhibited at Leyden, 1850, No. 143.

In the collection of Van der Berch van Heemstede, Leyden, 1856 (W.). The picture long since passed out of the possession of the family, and was not in the sale of the collection at Amsterdam, 1903.

647. A Country Fair. W. 43.—On the right is a stage with a quack doctor calling out for customers. In the foreground a peasant cries turnips for sale. Behind him is a dentist pulling out a peasant's tooth. Near him is a woman with an anxious look. A blind ratcatcher is led by a dog. Farther away are some poor boys and old people.

Panel, 16 inches by 20 inches.

Sales.—J. Bleuland, Utrecht, May 6, 1839, No. 307 (1300 florins).

Munnicks van Cleef, Utrecht, December 10, 1860, and Paris, April 4, 1864, No. 87 (2960 francs).

648. A Country Merry-making.—Many persons are diverting themselves in front of an old building.

Canvas, 32 inches by 45 inches.

In the Hohenzollern-Hechingen collection, Löwenberg, 1863 (Parthey, ii. No. 11).

649. A Rustic Feast. W. 289.—Peasants are drinking and dancing in an arbour in front of an inn. In the foreground a man offers a glass of wine to a stout comrade who holds his wife's hands. A little girl rides on a hobby-horse. In the background to the right a crowd presses round tents set up in front of the houses.

Panel, $7\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. [Compare 634.]

Sales.—Héris, Brussels, June 19, 1846, No. 72.

Baron de Beurnonville, Paris, May 9, 1881, No. 484.

650. A Halt in the Courtyard of an Inn.—In the courtyard of a country inn numerous travellers are seen to right and left. The innkeeper offers a glass to a well-dressed woman, while the ostlers water the horses. In the background is an old gateway, built on to the inn. To the left is a wood in shadow.

Signed on the right; canvas, $28\frac{1}{2}$ inches by 24 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 476.

651. Gipsies Resting.—Numerous figures are assembled in a landscape with a stream. In front a man wearing a large felt hat lies prone on the ground, and watches a woman who is plucking a duck beside a three-legged pot. A boy comes forward along the side of a road; his dog is drinking from the stream. A woman, seated on a mound with her head resting on her hands, is asleep. Near her a gipsy woman with a child on her lap is conversing with a young man. In the background passes a milkmaid with a red jacket. To the left a cavalier courts a young girl, whom he holds by the hand. The couple are annoyed by two young vagabonds, one of whom stretches out his hand.

Canvas, 25 inches by 20 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 255.

652. The Fair at Warmond. Sm. Suppl. 59; W. 94.—About thirty persons are assembled in front of a country inn. In the foreground are seated the artist's family. He himself sits on the ground, leaning against a bench; he wears a large hat, has a pipe in his hand, and converses with an old man selling crabs at his side. His wife sits beside him suckling an infant boy. Behind her is their eldest son, who is laughing with delight as he takes cherries from his hat and puts them into a wicker basket. Behind this group several couples are performing a round dance to the music of a boy fiddler and a hurdy-gurdy player, who stands on a table. At the back peasants sit at a table drinking and smoking. In the centre of the picture, near a large tree, a man salutes another well-dressed man with his back to the spectator, who is shaking hands with a country girl accompanied by an old woman. Near them a well-dressed man points out this scene to a lady with two children. Farther away are a little girl and a boy with a dog; a peasant shows the boy a bird. On the bank of a stream a milkmaid empties a copper pot and converses with a peasant who leans with both hands on a stick. Here and there are other groups. On the right, at the entrance to a stable-yard, from which comes a waggon with two horses, are a woman with two pails and a beggar. In the centre of a landscape background is a castle.

"This picture was evidently painted in the very zenith of the master's talent" (Sm.).

Canvas, $45\frac{1}{2}$ inches by $72\frac{1}{2}$ inches.

Sale.—(Probably) H. Twent, Leyden, August 11, 1789, called "The Fair at Warmond" (W.).

Imported into England by Chaplin, "who bought it in 1836 of a gentleman near Leyden, in whose family it had remained from the time it was painted" (Sm.).

Bought by Arteria for Edmund Higginson of Saltmarsh Castle, Kent, 1842 catalogue, No. 20.

Sales.—Edmund Higginson, London, 1846 (£210, Chaplin).

Field, London, 1856 (£106)

London, 1864 (£105, bought in).

Nieuwenhuys, Brussels, May 4, 1883, No. 19.

652a. Preparing for the Market.—Probably "Laban seeks the images hidden by Rachel" (4.), described by Sm. (171) as "Men preparing their Goods for a Fair."

Sale.—London, 1883 (£110 : 5s., Colnaghi).

652b. A Village Fair.—In the arbour of an inn peasants dance to the music of a fiddle and bagpipes. In the foreground are men drinking and an overturned tub. In the background are numerous men and women.

Canvas, 44 inches by 55 inches. [Compare 626.]

Sales.—Oudry, Paris.

Auguste Courtin, Paris, March 29, 1886 (4000 francs).

653. A VILLAGE FAIR.—Strolling players are performing before a crowd. On the left are gamblers. On the right is a gaufre-seller at a stall. There are more than a hundred figures in all.

It has a genuine signature; 19 inches by $25\frac{1}{2}$ inches.

Sale.—Baron G. J. F. de Dopff, The Hague, December 16, 1891, No. 74 (400 florins).

654. A Village Fair.—Two men and two women sit round a barrel in front of a village inn. In front of them are two couples embracing and a woman who seeks to lead her drunken husband away. On the grass to the right some people are performing a round dance. Some men are brawling near a well. In the distance there is a procession to the church.

Panel, 14 inches by $21\frac{1}{2}$ inches.

Sale.—Nelles and others, Cologne, December 16, 1895, No. 163.

655. A MERRY COMPANY. Sm. 150; W. 89 and 90.—In the arbour of an inn several persons are drinking and dancing. In the centre a couple dance to the music of a fiddler and a flute-player on the right. To the left is a company of twelve persons, five of whom are at table; the nearest to the spectator is a woman in a yellow jacket with a child on her lap. On the right are seated a man in a purple jacket

and scarlet stockings and a woman in a blue dress ; a boy near them is blowing bubbles. Beyond a fence is a man with a basket on his head. To the right of him two people are conversing. Beyond them are a church-tower and the booths of a village fair.

Signed in full in the left-hand bottom corner, and dated 1663 ; canvas, 42 inches by 59 inches.

A replica, with the composition reversed and a few changes in detail, and "painted in a more neat and careful manner" (Sm.), was in the Wilkinson sale, London, 1828 (£114 : 9s.), and in the collection of Charles Brind in 1833 ; it was on panel, and measured $22\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

Described by Sir Joshua Reynolds, Nagler, Waagen (ii. 118).

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 124 ; and at the South Kensington Museum, 1891, No. 25.

In the collection of J. Bisschop, Rotterdam, 1752 (Hoet, ii. 530), which was purchased as a whole by the Hopes in 1771.

In the collection of Philip Henry Hope, 1833 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, which was purchased as a whole by P. and D. Colnaghi and A. Wertheimer in 1898.

656. A MERRY RUSTIC COMPANY.—In the background is a waggon. It is weak and of doubtful authenticity.

$8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. [Compare 634.]

Sale.—W. Baines and others, London, March 8, 1902, No. 147 (£50 : 8s.).

657. THE MERRY HOME-COMING. Sm. 25 ; W. 2.—Some country men and women, in a merry mood, have left an inn placed amidst trees to the right and enter a boat. Near the boatman sits a woman with a child at her breast. A man and a woman support a drunken man. A boy at the back holds the boat fast ; another boy sits in the bows. At the door of the inn are a man and a woman ; a laughing peasant, with a glass in one hand and a jug in the other, comes towards the boat. The expression of the figures is full of character and life. The execution is somewhat sketchy.

Signed in full to the right on the edge of the boat ; canvas, 27 inches by $39\frac{1}{2}$ inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 214 (360 florins, J. Odon).

In the National Museum at the Hague, 1808.

In the Amsterdam Museum, 1833 (Sm.).

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2239.

658. THE INN GARDEN. Sm. Suppl. 45 ; W. 164.—In the foreground, at a rustic table in an arbour, sits Jan Steen, with a smiling face. He is eating a herring. Opposite him a woman lets a boy drink from a cup. A youth cries crabs for sale. Other guests sit at the table or walk about ; among them is a man conversing with a serving-man. The composition is good and the characterisation very delicate. The *chiaroscuro* also is well studied.

Signed in full on a cross-bar of the table ; canvas, 27 inches by 23 inches.

Described by Nagler, Ch. Blanc, Viardot, Siret.

In the royal palaces in Berlin.

In the museum at Berlin, 1833 (Sm.).

Now in the Kaiser Friedrich Museum, Berlin, 1898 catalogue, No. 795.

659. [Identical with 714.]

660. **LEAVING THE INN.**—A young couple and an old man have entered a boat at the door in the foreground. A man lies asleep in the boat. A man-servant puts in a small cask. In the right foreground under a tree are two young couples and a child. There are several guests at the door. On the left is a bridge with a country woman and children.

Signed in full; canvas, 33½ inches by 43½ inches.

Exhibited in Berlin, 1890, No. 280.

Now in the collection of L. L., Berlin.

661. **FIVE PERSONS IN A ROOM.**—Two stand on the right; three are seated to the left. It has been overcleaned and repainted. The standing figures are much too small, and would look like dwarfs if the seated figures stood up. In this respect they recall the work of Rijckaert. On the right is a vista, with a man in red. The principal figure, of a young woman seated in the middle, is somewhat out of tone.

Signed in full.

Offered for sale in December 1901 to the director of the Mauritshuis, The Hague.

662. **A TAVERN SCENE.**—In a tavern a man in a dark blue costume with yellow hose sits asleep in the centre of the foreground. He leans his right arm on a barrel, and has a tankard in his left hand. On a staircase to the right a peasant is jesting with a girl. At the back a peasant is seated; another stands on the left.

Panel, 14 inches by 11 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 399 (52 florins, Delfos).

Now in the collection of C. Hofstede de Groot, The Hague.

663. **AN INN GARDEN.**—A pair of lovers sit in an arbour at a table upon which are a bowl, a plate with a gaufre, a loaf, and the man's tall hat. The man apparently wants to pour out a glass of wine for the woman; she seems unwilling. On the right beyond a wooden fence two men converse with a woman. Near them at the house door is a maid-servant. In the right foreground are two dogs sniffing at each other. The servant's face appears to have been repainted.

Signed in full on a piece of wood in the right-hand bottom corner; panel, 22½ inches by 19½ inches.

Now in the Picture Gallery at Karlsruhe, 1894 catalogue, No. 260.

664. **PEASANTS DRINKING.**—At a table to the right sits a peasant drinking. On the left another man sings. Behind him

a woman looks on with a smile. On the table are a ham, a loaf, and other things. The peasants have apparently been on a journey; their sticks and knapsacks lie on the floor.

Signed in full in the right-hand bottom corner; panel, 15 inches by 12 inches. [Compare 679f.]

Exhibited in Leipzig, 1889, No. 233.

Now in the collection of Rudolf Brockhaus, Leipzig.

664a. THE BROKEN EGGS.—A young woman standing in the centre has let fall some eggs. A laughing man, seated near her, pulls at her apron. On the right sits a man with a pipe in his hand. Behind him is an old man with a tankard; in the left background is a boy. There is a fine view of the open air beyond.

Signed in full on the right; canvas, 18 inches by 15½ inches.

Formerly in the Boursault collection.

Sales.—Edmund Higginson, London, 1846 (£178, bought in); and 1860 (£157:11s., W. King).

Bond, London, 1874 (£105, Lord Powerscourt).

Lord Powerscourt, London, 1878 (£102:18s., bought in).

In the collection of the late Alfred Beit, London.

665. A SMOKER.—A man in a brown jacket and a red cap sits at a table, filling his pipe. On the table is a knife. The figure is a half-length.

Canvas, 8½ inches by 7 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 89.

Now in the collection of C. T. D. Crews, London.

666. A TAVERN SCENE.—On the right a man is eating eggs. On the left is a woman in red. Farther back a man pours wine out of a pewter pot. It is a good picture.

In the possession of Sir George Donaldson, London.

667. The Cottage Door.—In the foreground a man converses with a girl in red. At the open door of the cottage an old man is giving food to two chickens; another man in the background looks on amazed.

Signed in full; panel, 22 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 103.

In the collection of Viscount Hampden, London.

668. THE TIRED TRAVELLER. Sm. 112 and Suppl. 107; W. 117.—In front of a country inn a traveller sits on a barrel under the cool shade of a vine trellis. On the table before him is a freshly gathered rose, apparently intended for the pretty girl who brings him a glass of wine. The man regards her so intently that he leaves the wine untouched. "This matchless jewel of the master" (Sm.).

Panel, 12½ inches by 10 inches.

[The second version named by Sm. in the Valedau collection is the Montpellier picture ; *see* 671.]

Exhibited at the British Gallery, 1819.

Formerly in the collection of the Duc de Valentinois.

Sales.—J. F. Tuffen, London, 1818 (£257 : 5s., Pinney).

Sir Simon H. Clarke, Bart., London, 1840 (£588) ; an "extraordinary price" (Sm.).

In the collection of Henry Bevan, London, 1842.

Now in the collection of Alfred Rothschild, London.

669. Important News. Sm. 206.—In front of an inn arbour a peasant sits at a table, reading from a news-sheet to two men and a woman. He faces the spectator and wears a slouch hat. One of his male hearers sits on the left beside him, and looks with a smile over his shoulder ; he wears a skull cap, and has a pipe in his right hand. The other man, who wears a tall hat and is possibly the innkeeper, stands on the right ; he is seen in profile to the left, and leans both hands on the table. The woman stands behind the group, leaning on a fence which separates the inn garden from the forecourt. The garden gate stands open on the left. Behind the woman, through an open door, are seen groups of trees. To the left and farther back in a corner of the courtyard are two men ; one leans forward and takes something out of a tub on the ground, while the other, a citizen, stands near. In the left foreground are a gillyflower plant, a tree-trunk, and a crouching dog. In the centre of the foreground is an upturned tub upon which is a jug. To the right is the inn-door. The thatched roof which covers the forecourt is overgrown with vine.

Signed in full in the right-hand bottom corner.

Described from a photograph, communicated in May 1905 by Claude Phillips, Keeper of the Wallace collection.

Exhibited at the British Institution, London, in 1815.

Then in the collection of the Hon. A. Phipps.

Now in the possession of General Davis, Elmley Castle, Pershore.

670. A LITTLE HUMPBACKED MAN LIGHTING HIS PIPE.—It may be genuine, but is not wholly convincing.

Signed in full.

In the Rutten collection, Liège.

671. THE TRAVELLER RESTING. *See* Sm. 112 ; W. 148.—In an arbour an old man sits on a cask, facing left. He wears a blue doublet with black sleeves, red hose, and grey stockings ; his dog is on the right. He lays his right arm on a table, and looks with a smile of pleasure at a fair young girl in a yellow jacket and blue apron, who pours out a glass of wine for him.

It is an extraordinarily fine picture of the very first rank, both in colouring, in the expression of the faces, and the landscape.

Signed in full on the uppermost of the steps leading to the door on the left ; canvas, 21½ inches by 16 inches.

Described by Ch. Blanc. [*See* 668 and 693e.]

Sale.—Jan Jacob Brants, Amsterdam, April 20, 1813, No. 27 (1000 florins, De Vos).

In the Valedau collection, Paris, 1829 (Sm.).

Now in the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 761.

672. A COUNTRY INN.—At a table to the left a peasant lights his pipe at a charcoal-pan; a jovial fellow near raises his glass. The figure most strongly illumined is that of a woman seated in front, who is eating broth. She looks round at the hostess, who stands to the right with a jug in her left hand and takes money from a peasant who has a basket of game slung over his shoulder. A door on the right leads to the open air.

Signed in full; panel, 22 inches by 26 inches.

Formerly in the collection of Jules Porges, Paris.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1897, No. 40; and exhibited by him, Paris, 1901.

Now in the collection of J. Hage, Nivaa.

673. RUSTICS AT AN INN.—Six jovial persons.

Signed very clearly in the left-hand bottom corner.

In the collection of the late Léopold Goldschmidt, Paris.

674. THE MEAL OF EGGS. Sm. Suppl. 63; W. 393.—In an arbour before the door of a cottage a peasant sits at a tub, eating eggs; he has given one to a little girl sitting in an infant's chair. He is amused at the child's clumsiness, while the mother, who holds a pewter dish with a ham on it, looks anxious. A boy sucks the contents of an egg. At a window high up on the left is a dog. On the tub are a napkin and an earthenware dish with four eggs in it. The scene is illumined with bright sunshine. [Compare 683.]

Signed in full on the tub; canvas, 27½ inches by 20½ inches.

Sale.—Kleinenbergh, Leyden, July 19, 1841, No. 214 (803 florins, Nieuwenhuys; or Burton, according to Sm.).

In the collection of the late Maurice Kann, Paris.

675. A WOMAN STANDING AND DRINKING FROM A TALL GLASS.—The picture is somewhat damaged, but is otherwise good.

In the possession of the dealer Kleinberger, Paris, 1898 (A. Bredius).

676. A PEASANT SMOKING IN A TAVERN.—He sits, turning partly to the right, on a bench. In the right background another peasant stands with a jug in his hand, conversing with the hostess. It is painted in a sketchy style and is somewhat dull in colour.

Signed in full in the left-hand bottom corner; panel, 15 inches by 12½ inches.

Formerly in the Gotzkowski collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 902. [Compare 679f.]

677. WOMEN SMOKING.—A young girl in a fur-trimmed

jacket sits at a table, cutting tobacco for her pipe. Another woman sits at the back, smoking.

Signed in full on the table; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Probably the picture of the Amsterdam sale, 1740, and the Leyden sale, 1761 (680*fl.*).

Exhibited in Berlin, 1890, No. 279.

Now in the collection of the German Emperor, at Sans Souci, Potsdam.

678. TWO PEASANTS AT AN INN.—One lights a match.

In the collection of Sir F. Cook, Richmond.

679. At Wine.—A peasant and a woman are drinking wine; a wag offers them a cake.

$21\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 519).

679a. A Small Picture with a Man and a Woman.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707, No. 62 (31 florins 10).

679b. Some Travellers.—A masterpiece very artistically rendered.

Sale.—Nicolaes van Suchtelen, Hoorn, April 17, 1715, No. 4 (150 florins).

679c. A Country Inn. W. 408.

Sale.—The Hague, May 3, 1729, No. 82 (51 florins).

679d. A Tavern Scene.—A small picture.

Sale.—Abraham du Pré and Petronella Oortmans, Amsterdam, May 19, 1729, No. 10 (240 florins).

679e. A Little Tavern Scene.

Sale.—Amsterdam, May 16, 1730, No. 19 (10 florins 10).

679f. A Tavern Scene. W. 411.

$15\frac{1}{2}$ inches by 12 inches. [Compare 676 and 664.]

Sale.—Jan van Leon, Delft, July 18, 1736, No. 8 (72 florins).

679g. Two Peasants smoking, by Candlelight. W. 413.

15 inches by 14 inches.

Sale.—Samuel van Huls, The Hague, September 3, 1737, No. 102 (12 florins).

679h. A Woman eating Broth, and a Man. See W. 342.

9 inches by 8 inches.

Sale.—Isaak Hoogenbergh, Amsterdam, April 10, 1743, No. 84 (53 florins).

680. A Man reading a News-Sheet.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 54 (20 florins).
[See 748.]

680a. A Woman asleep.

Sale.—Theodor Wilkens, Amsterdam, June 17, 1748, No. 74 (50 florins).

68ob. A Party of Three Persons.

Sale.—The Hague, July 15, 1749, No. 30 (19 florins 5).

68oc. A Peasant drinking, and a Woman.—A very natural little picture.

Sale.—Philip van Dijk, The Hague, June 13, 1753, No. 66 (38 florins).

68od. A Scene in Front of a Tavern.

11 inches by 8½ inches.

Sale.—Amsterdam, May 11, 1756, No. 26 (26 florins).

68oe. Two Women smoking. W. 406.—A small and very fine picture. [Compare 677.]

Sales.—Amsterdam, April 27, 1740, No. 43 (34 florins).

Hendrik Bagh, Leyden, August 24, 1761, No. 11 (40 florins).

681. A Man and a Woman singing. W. 440.—Both are seated. With numerous accessories.

9½ inches by 8½ inches.

Sale.—Jan Willem Frank, The Hague, April 5, 1762, No. 44 (19 florins 10).

682. [Identical with 791.]**683. A Scene with several Figures.** Among them is an old man, before whom his wife sets a bone with marrow and the yolk of an egg.

Canvas, 20 inches by 15 inches. [Compare 674.]

Sales.—N. C. Hasselaar, Amsterdam, April 25, 1742, No. 22 (300 florins, W. Lormier).

W. Lormier, The Hague, July 4, 1763, No. 243 (530 florins).

683a. A Tavern Scene. W. 445.

19 inches by 26 inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764, No. 198 (56 florins).

683b. A Cottage Fireside. W. 450.

14 inches by 10½ inches.

Sale.—Arnoud Leers, Amsterdam, May 19, 1767 (Hoet, ii. 525), No. 55 (12 florins).

683c. An Interior. Sm. 19; W. 344.—A man and two women, one of whom stands at the door. The man gives the other woman a pipe. There are a bed and a table in the room.

Panel, 15 inches by 11½ inches.

Sale.—Gaignat, Paris, December 1768 (448 francs).

683d. Two Peasants. W. 456.—They sit at a table; one holds a glass of wine; the other seems to be cutting tobacco. It is of the artist's best period.

Panel, 10 inches by 8 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 216 (80 florins, Maclaïne).

683e. A Man reading a News-Sheet.

Sale.—W. van der Lely, Amsterdam, December 14, 1772, No. 133.

683f. A Merry Company in the Open Air. W. 330.—A man jests with a young girl; another man drinks her health.

18 inches by 22½ inches.

Sale.—J. Alenzoon, Leyden, May 10, 1774.

683g. Peasants by the Fireside in a Tavern.—It is by Jan Steen, or in his manner. A peasant seems to be disputing with the inn-keeper. Two others warm themselves at the fire. It is very naturally painted.

Panel, 13½ inches by 17½ inches.

Sale.—Daniel Marsbag, Amsterdam, October 30, 1775, No. 101.

683h. A Scene before an Inn.—In the right foreground a woman sleeps on a man's knees. The man lets a child drink from a wine-glass. Near them are a man and a girl. A dog seems to be barking at some jovial guests who put off in a boat. Several persons are in front of the inn and at the door. It is full of spirit and well painted.

Canvas, 33 inches by 43 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 222 (146 florins, Ploos).

683i. A Woman and a Man smoking a Pipe.—By Jan Steen, or in his manner.

9 inches by 7 inches.

Sale.—Van Cattenburch, The Hague, September 29, 1779, No. 186 (5 florins).

684. A Tavern Scene.—In a doorway to the right the hostess stands with a beer-jug under her arm, and appears to receive money from an old peasant. Several people sit by the fireside playing backgammon. There are various accessories. It is a masterly production, sketchy in style.

Canvas, 25 inches by 21 inches.

Sale.—P. Locquet, Amsterdam, September 23, 1783, No. 348 (102 florins, Le Comte).

684a. A Smoker.

Sale.—Amsterdam, July 13, 1785, No. 18 (25 florins).

685. A Tavern Scene.—In an interior is a table covered with a cloth, in front of which is a dog. Upon the table are a china jug and a glass, with a backgammon board. Near it are a maid-servant and a jovial guest who looks with a smile at a glass of wine.

Panel, 25 inches by 22 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 400 (45 florins, Laytsche).

686. Merry Peasants drinking.—To the right lies a drunken

man. To the left a man is drinking beer. There are various household articles.

Canvas, $32\frac{1}{2}$ inches by 44 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 404 (60 florins, Laytsche).

687. **A Peasant smoking.**—He sits at a table, upon which are a beer-jug, a charcoal-pan, paper, and tobacco, in front of an open window, through which is seen a landscape. It is very natural in effect and sketchy in style.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Amsterdam, July 13, 1790, No. 96.

688. **A Tavern Scene.**—In a tavern a woman is seated on the right. An old peasant, holding a coin in his hand, jests with her. At one side stands the hostess, who has a wine-jug in her right hand and drinks from a tall glass which she holds in her left. Four peasants sit at a table; two of them play backgammon; the others are smoking. There are accessories. Spirited in composition and vigorously executed.

Panel, 16 inches by $21\frac{1}{2}$ inches.

Sale.—Amsterdam, November 14, 1791, No. 133.

688a. **The Drinkers.**—A pendant to "The Pie Eaters" (560) of the same sale.

Panel, 10 inches by 8 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 148 (105 florins with pendant, Roos).

689. **A Jovial Peasant and a Girl.**—A peasant sits at table with a girl who holds a bottle and a glass. On the table is some pastry. It is broad and masterly in execution.

Canvas, 14 inches by 12 inches.

Sale.—M. van Coehoorn, Amsterdam, October 19, 1801, No. 67 (51 florins, Lely).

690. **A Tavern Scene.**—Several men sit in an interior, smoking and playing. A peasant woman looks on. In the foreground a man fills his pipe.

Panel, 17 inches by 13 inches.

Sale.—Amsterdam, May 7, 1804, No. 147.

690a. **A Company of Merchants in an Interior.**

Signed in full.

Sale.—A. Delfos and others, The Hague, June 10, 1807, No. 46.

690b. **A Peasant Scene.**—In a room several men are seated round a barrel, amusing themselves with games and drink. In the foreground a comely woman is in a drunken sleep. An old woman holds a bottle.

Canvas, 27 inches by $21\frac{1}{2}$ inches.

Sale.—Amsterdam, April 17, 1809, No. 88 (12 florins).

691. **A Tavern Scene.** W. 458.—A woman is smoking. Near her is a basket full of things. A man is cutting tobacco. Behind them another person is writing up the score.

Panel, 9 inches by 7 inches.

Sales.—J. Alenzoon, Leyden, May 10, 1774.

D. de Jongh, Rotterdam, March 26, 1810, No. 38 (74 florins).

691a. **A Peasant.**—The figure is seen to the knees, and holds a glass. Signed "J. Steen."

Sale.—Antwerp, August 21, 1810, No. 18.

692. **A Peasant smoking.**—In a cottage room, with various accessories, a peasant sits on a bench by the fireside and blows out a cloud of smoke. He has a pipe in one hand and a beer-jug in the other.

Panel, 7 inches by 5 inches.

Sales.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 100.

H. van der Werff, Rotterdam, April 19, 1816, No. 24 (16 florins, Bain).

(Probably) Van der Oudermeulen and others, Amsterdam, April 11, 1904, No. 1003, measuring 6 inches by $5\frac{1}{2}$ inches.

692a. **A Woman smoking.**—She holds a tankard. Behind her is a man filling his pipe.

Panel, 10 inches by 7 inches.

Sale.—Amsterdam, August 17, 1818, No. 62 (126 florins, Brondgeest).

692b. **A Man and a Woman conversing.**—In the middle distance a peasant leans on a table asleep. It is most spirited in expression.

Canvas, 18 inches by 10 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 105 (115 florins, Van der Berg).

693. **A Scene before an Inn.**—A man takes a glass of wine from a woman. A cat is asleep on the steps.

Panel, 11 inches by 9 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 123 (8 florins 15, Van der Berg).

693a. **A Barn.**—A peasant sits and drinks a glass of beer.

Sale.—Delft, August 15, 1821, No. 147.

693b. **A Merry Composition with Three Figures.**

Panel, 9 inches by 8 inches.

Sale.—A. Meynts, Amsterdam, July 15, 1823, No. 122 (65 florins, Hérís).

693c. **A Man and a Woman.**

Panel, 8 inches by $10\frac{1}{2}$ inches.

Sale.—Amsterdam, October 30, 1823, No. 239 (18 florins).

693d. **The Conversation.**

Canvas, $11\frac{1}{2}$ inches by 9 inches.

Sale.—(Supplementary) Baron de Castell, Hamburg, July 21, 1824, No. 330.

693^e. **A Gentleman resting.**—A young woman offers him a glass.
Panel.

Possibly the Montpellier picture (671).

Sale.—Amsterdam, August 15, 1825, No. 219 (80 florins).

693^f. **An Interior with Two Figures.**
Panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 19 (40 florins, Tais).

693^g. **A Peasant Woman.**—Sketchy in style.
Copper, 6 inches by 4½ inches, oval.

Sale.—R. J. Bouricius, Arnhem, September 18, 1826, No. 118 (21 florins, Mos).

694. **A COMPANY OF SIX RHETORICIANS.** Sm. 156 ; W. 299.—Six men look out of a four-sided window overgrown with vine tendrils. On the left a man with blue sleeves and spectacles sings from a sheet inscribed "Lofliet singend" ("Singing a song of praise"). On the right a man in brown leans his head on his left arm and lays his right hand on a pewter pot standing on the window-sill ; he listens attentively to the song. Behind him a man in a red cap stretches out the index-finger of his right hand ; he has a cunning look on his face. On the left-hand side there are two other men ; on the right there is one. Beneath the window is a lozenge-shaped shield, bearing the words, "IVGHT NEMT IN" ("Youth is charming"), as well as a beer-jug and two crossed pipes.

Canvas, 29½ inches by 23½ inches.

Sales.—London, 1827 (£110).

Mrs. Skeffington Smyth of Godalming, London, March 3, 1906,
No. 82 (£892 : 19s., Coureau).

694^a. **A Man holding a Glass.**
Panel.

Sale.—Rotterdam, June 9, 1828, No. 103.

694^b. **A Tavern Scene.**—Three jovial peasants sit at table in a cottage room.

Panel, 10 inches by 11½ inches.

Sale.—C. R. S. Toe Laer, Amsterdam, July 28, 1828, No. 84 (10 florins 10, Roos).

695. **The Simple Meal.** Sm. 9 ; W. 342.—A couple sit at table in a room. The woman, wearing a dark grey gown, a white apron, and a red skirt, sits in an arm-chair and is taking some butter. The man, seated to the right, holds a glass in one hand and raises his hat with the other. In the foreground are a dog and various kitchen implements.

Panel, 8 inches by 9 inches.

This is not the picture of the Hoogenbergh sale, 1743 [679^b], nor that of the Wierman sale, 1762 [791], as Sm. and W. suppose.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 101 (£30, Smith).
Edward V. Utterson, London, 1832 (£18 : 2s.).

695*a*. **Two Merry Persons in an Interior.**—Spirited in style.

Panel, 14 inches by 12 inches.

Sale.—Amsterdam, May 14, 1832, No. 92 (54 florins, Engelberts).

695*b*. **An Interior.**—An old man converses with a young girl, who holds a tankard. There are various accessories.

Signed in full; panel, 14½ inches by 11½ inches.

Sale.—J. van der Bergh, Amsterdam, July 15, 1833, No. 229.

696. **A Scene in an Inn Courtyard.** Sm. 129; W. 116.—In the left foreground is a group of four men, with a girl who has a basket on her arm and turns her back to the spectator. Two of the men, one of them kneeling, bend over a tub and examine the contents attentively. On the other side a boy plays with a sword, and a man pays a maid-servant for his wine. The inn is a picturesque structure built on to an old tower.

Panel, 18 inches by 15 inches.

In the collection of Sir George Warrender, 1833 (Sm.).

697. **A Party of Peasants in a Room.** Sm. 131; W. 118.—In a group in the foreground sits a young woman, who is seen in profile. She looks towards an elderly man who raises his hat and bows, seemingly inviting her to dance.

Panel, 14 inches by 10 inches. [Compare 420.]

Sale.—Lord Charles Townshend, London, 1824 (£200).

In the collection of William Wells, Redleaf, 1833 (Sm.).

Sale.—William Wells, London, 1848 (£178 : 10s.) [Compare 704*b*.]

697*a*. **An Interior.**—A man and a woman are conversing. Behind them are three peasants.

Panel, 10 inches by 8 inches.

Sale.—J. Bernard, Amsterdam, November 24, 1834, No. 147 (76 florins, De Lelie).

697*b*. **Three life-sized Figures.** W. 51.—Two women attend on a man who sits at table, and who is apparently Frans Hals. The expression is lifelike and the execution painstaking.

48 inches by 55 inches. [Compare 614.]

Sales.—T. J. van Dooren, Tilburg, May 31, 1837 (435 florins).

In the Van der Ven collection, Hertogenbosch, in 1856 (W.); sold for 1800 florins.

698. **Peasants drinking.**—Four men sit at table round a wine-jug; another man hands a second jug over the balustrade of the staircase. At the back a woman draws wine. On the right a drunken man leans with his arm on a barrel. It has a fine silvery tone; the chiaroscuro is enlivened by the light from an open window.

Canvas, 19 inches by 16 inches.

Exhibited in Cologne, 1840, No. 188.

Sale.—J. S. Riedinger, Cologne, May 1841, No. 47.

698a. A Man smoking in a Tavern.

Canvas.

Sale.—Van Barneveld, Van den Haute and others, Antwerp, February 26, 1844, No. 89.

699. A Scene in a vine-clad Arbour.—In an arbour before a tavern two jovial men sit at table. A girl stands beside them, pouring out a glass of wine. A woman lies asleep on a bench behind the table. There are a dog and other accessories. It is broad in style.

Panel, 16 inches by 16 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 201 (272 florins, De Lelie).

699a. A Merry Peasant holding a Glass of Wine.

Panel, 9½ inches by 8 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 203 (20 florins, De Lelie).

699b. A Merry Peasant holding a Wine-Glass in his Right Hand, and looking out at a Window.

Panel, 24 inches by 20 inches.

Sale.—Amsterdam, October 10, 1848, No. 156.

700. A Tavern Scene.—Through the open door are seen two well-dressed persons taking leave of one another. Several men sit at table; others are at the fireside. Others stand round them. There are accessories.

Panel, 22½ inches by 23 inches.

Sale.—Amsterdam, February 12, 1850, No. 122.

700a. Peasants smoking.—They sit round a beer-barrel in a tavern. Near them on a bench are an earthenware jug and other objects.

Panel, 10 inches by 8½ inches.

Sale.—L. J. Milius and others, Amsterdam, June 9, 1852, No. 260.

700b. Return from a Merrymaking.

Sale.—P. Hinds, London, 1859 (£89, Peter).

700c. A Tavern Door.

In the Von Peucher collection, Berlin, 1863 (Parthey, ii. 578, No. 21).

700d. A Man emptying his Glass.

In the Motz collection, Bremen, 1863 (Parthey, ii. 579, No. 40).

700e. A Drinker holding his Jug.

A small oval picture on copper.

Last seen in the Baumgärtner collection, Leipzig, 1863 (Parthey, ii. 579, No. 41).

700f. Two Women and three Men in a Room.

Signed with the monogram; panel, 9 inches by 8 inches.

In the Von Tettau collection, Erfurt, 1863 (Parthey, ii. 579, No. 42).

700g. An old Woman with a Beer-Jug.

In the collection of E. Hildebrandt, Berlin, 1863 (Parthey, ii. 579, No. 50).

700h. A Woman holding a Glass.

In the Reiniger collection, Stuttgart, 1863 (Parthey, ii. 579, No. 51).

701. A Peasant Man and Woman.

Signed with the monogram ; panel, 11 inches by 8½ inches.

In the Hollandt collection, Brunswick, 1863 (Parthey, ii. 580, No. 60).

701a. A Peasant Scene.

In the Strahl collection, Berlin, 1863 (Parthey, ii. 580, No. 62).

701b. Three Jovial Peasants in an Interior.

Panel, 10 inches by 9 inches.

Sale.—The widow of J. E. Dresden, *née* Keyzer, Amsterdam, October 3, 1866, No. 66 (71 florins, Popman).

701c. A Scene in a Tavern.

Exhibited in Leeds, 1868, No. 842.

Then in the possession of R. P. Nichols.

701d. An Interior with two Figures.—A woman sits at a table. A man with a pipe, who stands near, pours out wine for her.

Canvas, 9 inches by 7 inches.

Sale.—Dr. Goldsmith, Paris, February 27, 1869, No. 75 (185 francs).

702. A Tavern Scene.—On a bench sits a laughing man who gives money to an old woman bringing a bottle. Behind her reclines a young woman. On the right a peasant goes out of the door into the street.

Signed in full ; panel, 12 inches by 10 inches.

Sales.—J. Bleuland, Utrecht, May 6, 1839.

D. Vis Blokhuyzen, Paris, April 1, 1870, No. 69 (425 francs).

703. A Peasant reading a News-Sheet.—In a tavern a peasant reads a news-sheet which he holds in his left hand. His pipe is in his right hand, which rests on his knee. On the table are a glass of beer and a piece of tobacco. The upper corners of the picture are rounded off.

Signed in full in the upper right-hand corner ; 9½ inches by 8 inches.

Sale.—The dowager Roëll, *née* Hodshon, Amsterdam, April 25, 1872, No. 22 (650 florins).

704. A Man drinking and three other Persons.—A stout old man, with his head bare, leans back on his bench to drain a large glass of beer, to the astonishment of another man who stretches out his arms and waves his cap. At the hearth, to the right, sits a third man, with his felt hat pushed over his ear. He is jesting at the corpulence of the hostess, who stands holding a pewter pot. On the ground is a dog. At the back is a window with bull's-eye panes.

Panel, 13½ inches by 12 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 479.

704a. The Interior of a Tavern.

3 inches by 6 inches.

Sale.—Hertogenbosch, May 17, 1882, No 21.

704b. The old Gallant.—Three persons are in an interior. An old man enters and pays his compliments to the persons who sit round a table. Signed with a monogram; canvas, 14 inches by 11½ inches.

Sale.—H. W. Richardt, Rotterdam, October 26, 1882, No. 56. [Compare 697.]

704c. A Man drinking. W. 52.—A man dressed in brown and seen in profile drains a glass. A woman in a grey jacket seated behind him seems to warn him against intemperance. On a stone bench are a dish and a white garment with a floral pattern.

9½ inches by 8 inches.

Formerly in the collection of L. C. van Ypen, Rotterdam, but not in the sale of April 7, 1884.

705. A Young Man pouring out Wine.—It is a half-length figure. The man wears a red doublet and pours the wine from a tankard into a cup. The background is dark. It is painted in the style of a miniature. Signed in full in the bottom left-hand corner; 5 inches by 4 inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 108.

706. A Tavern Scene.—Several peasants sit or stand about a homely room. They drink and converse vivaciously. In the left foreground is an old beggar-woman; in the background beside a cask is a peasant asleep.

Panel, 16½ inches by 20 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 386.

707. An Interior with Four Men.—They sit round a cask, smoking and drinking. A man sits on the floor beside the fire at the back.

Canvas, 19½ inches by 18 inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 226.

707a. The Old Couple.—An old man sits at a table, reading a document; an old woman holding a jug leans towards him and listens attentively.

Panel, 7 inches by 5 inches.

Sale.—Stiels and others, Cologne, May 24, 1897.

708. A TAVERN SCENE. Sm. 30; W. 345.—Four persons are at a table near a window, through which are seen trees. Two peasants, one with a felt hat and the other with a red cap, are seated; a third man embraces a maid-servant who is pouring out beer for him. In the right foreground is a dog. The picture is in a bad state of preservation.

Signed in full in the centre; panel, 14½ inches by 13 inches.

Described by Blanc. [Engraved in the Choiseul collection, No. 13.]

Sales.—Duc de Choiseul, Paris, April 6, 1772 (690 francs).

Prince de Conti, Paris, April 8, 1777 (500 francs).

Duc de Praslin, 1793 (426 francs).

(Probably) Amsterdam, August 6, 1816, No. 75; but two dogs are mentioned in the foreground.

P. C. Haemacher, Amsterdam, November 30, 1897, No. 102 (1800 florins, Koeckoeck of London).

709. The Drinker.—A half-length of a man in a grey coat and a broad felt hat. He holds with both hands a large jug, which he presses to his breast with rapture.

Signed in full on the right; panel, 27 inches by 19 inches.

Sale.—Von Woyna and others, Bonn, March 1, 1898, No. 206.

710. Two Men jesting with a Girl.—She holds a jug and a wine-glass. Three other persons are at the back of the room.

Canvas, 24½ inches by 30 inches.

Sale.—Berlin, April 5, 1898, No. 60.

711. A Tavern Scene.—The hostess presents a glass of wine, after tasting it, to a guest seated in the foreground. A man seated behind them, smoking his pipe, looks on with a smile; another man stands near at the hearth. The host leans against the half-opened door and looks out; in the background a dog drinks from a pail. In the foreground is a bench; on the walls are a kettle, bottles, and plates. It is not a very attractive piece.

Signed in full; panel, 14½ inches by 12½ inches.

Sales.—Amsterdam, October 6, 1809, No. 63.

Heymel, Berlin, November 5, 1889, No. 12 (1510 marks).

In the collection of H. Krauspe, Berlin.

Sales.—Frankfort-on-the-Main, March 9, 1897, No. 55.

Isenburg and others, Frankfort, October 3, 1898, No. 250.

712. A Tavern Scene.—At a table sits a man conversing with a girl. Behind them stands an older man.

Signed with the monogram; canvas, 14 inches by 11½ inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 117.

712a. A Tavern Scene.—Two men and a woman are drinking and talking. In the room are various accessories.

Panel, 11½ inches by 10½ inches.

Sale.—Delitt and others, Cologne, February 5, 1900, No. 67.

712b. Three Topers.—In the courtyard of an inn three peasants are drinking beer. One reclines on a bench, smoking. Another raises his glass. The third rests his head on the table.

Signed somewhat faintly on the left; canvas on panel, 16 inches by 16 inches.

Sale.—Schippers and others, Berlin, February 19, 1900, No. 63.

713. Peasants and a Waggon in front of an Inn.
38 inches by 35 inches.

Sale.—De Falbe, London, May 19, 1900, No. 129.

713a. An Interior with Peasants smoking.
Panel.

Sale.—London, April 3, 1901, No. 153.

713b. A Man and a Woman before a Cask in an Interior.—
The man smokes ; the woman drinks.
Panel, 11 inches by 9 inches.

Sale.—Hacker, Frankfort, April 26, 1901.

713c. An Interior with Four Persons and a Dog.
Panel, 32 inches by 26 inches.

Sale.—London, July 9, 1901, No. 356.

713d. A Man smoking.
Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—W. Boore and others, London, December 1, 1902, No. 81.

713e. Two Figures by Candlelight.
9 inches by 7 inches.

Sale.—P. H. Edlin and others, London, December 14, 1903, No. 102.

713f. Figures in a Tavern.
24 inches by 20 inches.

Sale.—London, February 29, 1904, No. 58.

713g. Four Persons eating and drinking in an Interior.—
From the reproduction in the catalogue, the authenticity of this piece
would seem very doubtful.

Panel, 9 inches by 13 inches.

Sale.—Von Keller and others, Frankfort, May 17, 1904, No. 82.

714. THE READER.—Seated to the left at a table in a tavern is a man, wearing a tall felt hat and a purple doublet with yellow sleeves. He is turned to the right and reads aloud from a sheet of paper. Two peasants at the table, one of them wearing a fur cap and the other a felt hat, listen. On the left a man with a pipe in his hand stands beside the hearth. In the right background a peasant, going out at the door, pays his reckoning to a woman. The picture is not specially notable.

Signed in full on the right ; panel, $12\frac{1}{2}$ inches by 14 inches.

Exhibited in Berlin, 1890, No. 278 ; in Düsseldorf, 1904, No. 384.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785,
No. 407 (14 florins, Spruyt).

Formerly in the collection of Wilhelm Gumprecht, Berlin.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 142
(2600 florins, F. Kleinberger).

Now in the possession of the dealer F. Kleinberger, Paris.

715. A Tavern Scene. Sm. 195 ; W. 383.—In the right foreground an elderly man looks with interest at a stout woman seated in a chair. At her side another stout woman stands, holding a jug and drinking a glass of wine. Farther back are four men ; two of them

play backgammon. Through an open door two other men are seen in a back room.

Described by Sm. from a mezzotint by J. Stolker, measuring 11 inches by 14½ inches; Sm. assumed that the picture was reversed in the print.

716. THE PARROT. Sm. 5; W. 7.—A young girl, with her back to the spectator, gives something to a parrot that looks out of a cage suspended from the ceiling. At a table to the right two men play backgammon; a third man, with a pipe in his mouth, looks on. To the left at the fireside is a girl with oysters. Near her a boy, seated on the floor, holds a kitten on his knee and lets it lap from a spoon. In the foreground a cloak lies on an arm-chair. It is a very good picture, with delicate light and shade.

Signed in full in the right-hand bottom corner; canvas on panel, 20 inches by 16 inches.

Described by Ch. Blanc. [Engraved by J. de Marc.]

[Not the picture of the Lormier sale, as Sm. and W. thought; see 719.]

In the collection of A. L. van Heteren, The Hague (Hoet, ii. 459), till 1809.

In the Amsterdam Museum, 1833 (Sm.)

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2245.

717. BACKGAMMON PLAYERS. Sm. 134 and Suppl. 28; W. 197.—In a village inn two men are playing backgammon and drinking. One stands, leaning his left arm on the table. The other, wearing a big cap and spectacles, looks attentively at his opponent. A comely woman leans on the back of his chair. In the left background a peasant looks out of the window and converses with a woman in the street. It is a spirited composition; the execution reminds one of Ostade and Dusart.

Panel, 15 inches by 13 inches.

Sale.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 42 (111 florins).

In the collection of Sir Hugh Campbell.

In the possession of Perignon, Paris, 1830 (Sm.), valued at 1800 francs.

In the Van der Schrieck collection, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 105.

Now in the Schollaert collection, Louvain.

718. BACKGAMMON PLAYERS IN A TAVERN.—In the centre is a group of three men at a table. One sits with his back to the hearth; another stands opposite him in the act of throwing the dice; the third, holding a jug, looks on. On the left sits an old man jesting with a girl who passes by him with a glass in her hand. In the background are two men, one of them beside the hearth and the other drinking. In the foreground is a little dog. Various objects lie on the floor.

Signed in full; panel, 24 inches by 26½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 106.

Now in the collection of W. D. James, London.

719. BACKGAMMON PLAYERS.—In a large room, the walls of which are hung with bronze-coloured leather, a young woman and a man play backgammon. The man gives his opponent advice. Between them is a man in black, leaning his head on his right hand and watching the game. In the background to the left a young man embraces a girl; a man-servant pours out wine. A man stands near a bed; a girl enters at a door on the right. On the right is a view into an adjacent room—recalling a favourite motive of Pieter de Hooch's—where a woman is seated; her figure is not very delicately rendered. The two players and the couple on the left are, however, very well painted. The colouring is cool. The picture is very similar to the picture of the same period at Brunswick (457).

Signed in full above the door and dated 1667; panel, 18 inches by 15½ inches.

In the collection of Gerard Bloek, from which it was purchased by Lormier (240 florins).

Sale.—W. Lormier, The Hague, July 4, 1763 (Hoet, ii. 438), No. 242 (540 florins, Cock).

Purchased by the Empress Catherine II.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 900.

720. A MERRY COMPANY IN A TAVERN.—In the left background two peasants play backgammon at a table, upon which is a pewter pot. A third man seems to be giving advice to the players. Near him a man lights his pipe with a hot ember that he has taken out of the fire. On the right and more to the front an old couple pay the hostess their reckoning. Above the fireplace is a historical picture. In various parts of the room are a mirror, a chandelier, a lute, and other musical instruments. From the ceiling hangs a cage with a parrot. It is badly varnished, but is a very good picture with a warm yellowish-brown tone. The hostess's red jacket is the only piece of local colour.

Signed in full in the right-hand bottom corner; panel, 22 inches by 22½ inches.

Purchased by the Tsar Alexander III. Brought from the country-house Monplaisir to the Hermitage in 1883.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1788.

720a. Backgammon Players. W. 406.—One of the best works.

Sale.—J. de la Coste, The Hague, April 20, 1728, No. 16 (140 florins).

720b. Backgammon Players.—A principal work of the artist's.

Sale.—Amsterdam, August 9, 1739, No. 23 (155 florins).

720c. Some Peasants playing Backgammon. W. 410.

9½ inches by 7½ inches.

Sale.—S. van Zwieten, The Hague, April 12, 1741, No. 208 (5 florins).

720d. Backgammon Players. W. 424.

11 inches by 15 inches.

Sale.—Amsterdam, November 6, 1749 (Hoet, ii. 278), No. 27 (120 florins).

720e. **Peasants playing Backgammon.**—Very amusing.
72 inches by 35 inches (with the frame).

In the collection of Johannes Lubbeling, Amsterdam, in 1752 (Hoet, ii. 519).

720f. **Backgammon Players by Candlelight.**—Amusing and spirited.

10 inches by 9 inches.

Sale.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 139.

721. **An Old Man jesting with a Girl.** *See* W. 113.—In the background are backgammon players.

23 inches by 20½ inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 3 (112 florins, with pendant). The pendant was "The Flute-player" (425).

721a. **Backgammon Players.**

In the collection of Arnoud Leers, Rotterdam (Hoet, ii. 524). The collection was sold, Amsterdam, May 19, 1767, but this picture is not to be found in the sale catalogue.

722. **A Merry Company.** Sm. 180; W. 379.—In a tavern a love-lorn old man sits in a comic attitude, and tries with both hands to draw the comely hostess towards him. She has a pewter pot in her right hand, and takes the man's hat off with the other hand. At the side the host comes from the cellar with a pot of milk, and looks on with sullen face.

Panel, 14 inches by 11½ inches. [Pendant to 267; *see also* 268.]

Described by Sm. from the engraving by L. A. Claessens and L. Portmans, entitled "Le villageois en belle humeur."

Sales.—(Probably) Keiser or Keyser, Alkmaar, 1766 (112 florins, with pendant). [But *see* 425, 721.]

Amsterdam, November 14, 1791, No. 132.

723. [Identical with 838a.]

723a. **Backgammon Players.**—Some peasants are playing backgammon in a tavern. It is a spirited composition, finely rendered.

Sale.—J. C. Pruyssenaar, Amsterdam, February 27, 1804, No. 98*.

723b. **Backgammon Players.**—In an interior a man and a woman play backgammon by candlelight; near them some persons look on. Two men sit near a light at the fireside. It is composed with spirit and carefully executed.

Panel, 9½ inches by 8 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 147.

724. **Backgammon Players.** Sm. Suppl. 68; W. 131.—Seven persons are assembled in a room. On the left a comely maid-servant, wearing a scarlet jacket and a white apron, leans her right hand, holding a jug, on her hip; she turns towards a man who pays his reckoning and regards her earnestly. Near her stands an old woman. Farther back on the right three men play backgammon at a table; one of them raises

his hat and scratches his head, as if puzzled by the game. Another person stands at the hearth.

Panel, $22\frac{1}{2}$ inches by 20 inches. [Compare 590.]

In the Baillie collection, London, 1842 (Sm.)

Sale.—Baillie, Antwerp, April 22, 1862, No. 57 (1000 francs, De Caluwe), measuring 21 inches by 19 inches.

Now in the possession of the dealer F. Kleinberger, Paris.

725. Backgammon Players. Sm. 60 ; W. 113.—In the middle of a room three men play backgammon. One, perhaps the artist, is about to throw the dice ; another, probably the pastor of the village, sits with his back to the hearth. The first-named man looks at an old man jesting with a girl and pulling her by her apron ; the girl holds a glass of wine and wishes to pass him. By the hearth two men smoke their pipes. At the back are a window and a door. On the floor are a basket, a lute, and other objects. In the foreground is a dog. The light streams in through a large window and an open door. "An excellent example" (Sm.).

Canvas, $24\frac{1}{2}$ inches by 28 inches.

Described by Waagen (ii. 452).

It is not the Keiser picture (721), as W. thought.

Sales.—Helsleuter (Van Eyl Sluyter ?) of Amsterdam, Paris, January 25, 1802 (3445 francs).

General Verdier, Paris, 1816 (5000 francs).

Comte Pourtalès, Paris, 1826 (£299 : 5s., Phillips).

Major Dunn, London, 1828 (£263 : 12s.).

In the collection of Richard Foster, Clewer Manor, 1833 (Sm.).

Sales.—Richard Foster, London, 1876 (£756, M. Colnaghi).

London, May 3, 1884, No. 68 (£420, Colnaghi).

725a. Backgammon Players.

Panel, 16 inches by 12 inches.

Sale.—Younge and others, London, November 22, 1902, No. 26.

725b. Backgammon Players.—A man plays backgammon at table with a young woman. A man standing beside the woman looks on ; another man seated on the right raises a glass in either hand. In front of this group is a child holding out something to a dog. On the left, a girl with a glass in her hand and a music book open on the table before her, listens attentively to a violinist who stands near the window, playing. Behind them are a pair of lovers conversing ; another couple are at an open door in the right background. In the centre is a bed. The window curtain is fastened up high.

Described from a copy—canvas, 29 inches by 22 inches—in the collection of R. Jahn, Prague, 1902 catalogue, No. 84.

726. THE CARD-PLAYERS. Sm. 190 ; W. 58.—In a tavern a woman and two men sit at a table, playing cards. A man and the host, who puts a jug on the table, are looking on. A maid-servant comes from the cellar on the left with a jug. In the middle of the background a man goes out at an open door. Various objects lie on the floor. On the right is the hearth.

Signed in full in the right-hand bottom corner ; canvas, 16½ inches by 14 inches.

Described by Nagler and Waagen (ii. 10).

Exhibited at the Royal Academy Winter Exhibition, 1883, No. 245.

Sales.—J. Rendorp, Amsterdam, October 16, 1793, and July 9, 1794, No. 54 (365 florins, Yver).

[At the sale, Amsterdam, November 16, 1819, No. 68 (44 florins, Vinkeles) was a picture of the same size ; but the low price paid forbids one to identify this with the picture described above.]

In the collection of King William IV., 1833 (Sm.).

Now in the Royal collection at Buckingham Palace, London, 1885 catalogue, No. 157.

727. The Card-Players. Sm. 126 ; W. 374.—It is a composition of four persons, two of whom, a young man and a comely young woman, are playing cards. The young man appears to be the dupe of his adversary. Seated on his left, she holds her cards in one hand while with the other she hides the ace of spades. Another woman sits by the hearth, with her back to the spectator ; and a man stands by her, with a pipe in his hand. [The Royal Academy catalogue, however, states that four persons stand by the hearth.] A spaniel lies behind the young woman's chair, from the back of which hangs a sword. An open door on the right leads into an adjoining room, in which are a man and a woman. "This is a beautiful and highly finished production" (Sm.).

Signed in full ; panel, 18½ inches by 24 inches.

Described by Waagen (ii. 329).

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 108.

Sales.—At Stanley's, London, 1824 (£85 : 1s., Emmerson).

(Privately), London, 1825 (about £250, M. Zachary).

(Privately by Sm.), London, before 1833 (£200, Oppenheim).

Oppenheim, London, 1864 (£294, Haines).

W. Delafield, London, 1870 (£525, Pearce).

Now in the collection of S. Herman de Zoete, London.

728. A TAVERN SCENE BY CANDLELIGHT. Sm. Suppl. 86 ; W. 70.—At a table to the right of a room lighted by six candles, two men and a woman are playing cards. Two men, one of whom has a pipe, stand and look on. Nearer to the front on the left a woman opens oysters ; a little girl and a laughing boy stand beside her and watch her. In the background to the left several women sit by the hearth. In the middle of the background is a bed ; near it is a staircase leading to a balcony, on which a man is conversing with a woman. Beneath the balcony is an open door, at which a boy with a candle enters. "This excellent picture appears to have been painted in competition with . . . Gerard Dou" (Sm.).

Signed ; panel, 16 inches by 21½ inches.

Described by Waagen (Suppl. 155).

Sales.—Jan Jacob Brants, Amsterdam, April 20, 1813, No. 29 (505 florins, Van Yperen).

J. Meijnders, Amsterdam, April 23, 1838, No. 40 (1900 florins, Brondgeest).

In the collection of the Baron J. G. Verstolk van Soelen, The Hague, 1842 (Sm.).

In the collection of A. Baring, London.

Sale.—Mildmay, London, June 24, 1893, No. 71 (£325:10s.).

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1894, No. 43.

729. THE ACE OF HEARTS.—In a rustic interior peasants are playing cards. The room is lighted by a candle standing on a table behind a glass. On the left a man with red breeches leans back in his chair and triumphantly holds up the ace of hearts; a heap of money lies on the table before him. Opposite him sits an old man with an uneasy air; beside him is a woman looking attentively at the cards; to her left is a young man who examines his cards and scratches his head. On the right behind them stand two men who turn towards the winner. Several persons are in the background. On the table lie the score and a pack of cards. The picture is brownish in tone. The figures are larger than usual, and, therefore, somewhat broader in treatment and somewhat monotonous in colour.

Signed in full on a piece of paper on the right; canvas, 32 inches by 36½ inches.

In the Stockholm inventory of 1816.

Now in the National Museum, Stockholm, 1900 catalogue, No. 647.

729a. Card-Players.—Artistic and exceptionally natural.

Sale.—Amsterdam, July 13, 1718 (Hoet, i. 217), No. 17 (61 florins).

729b. Card-Players. W. 423.

Sale.—Pook and Theodorus van Pee, The Hague, May 27, 1747, No. 13 (41 florins); a pendant to No. 14 in the same sale (470a).

729c. Four Card-Players. W. 454.

Panel, 9 inches by 8 inches.

Sale.—Van Nispen, The Hague, September 12, 1768, No. 103 (31 florins).

729d. The Card-Players.—In a well-furnished room a lady and gentleman are playing cards; two persons near them follow the game with interest. Through an open door at the back comes a girl with a tray in her hand. There are accessories. The expression is good and the execution admirable.

Sale.—Haarlem, September 23, 1811, No. 9.

730. Card-Players in a House of Ill-Fame. Sm. Suppl. 77; W. 91.—Three men and three women are assembled in a room. A young woman sits at a table with cards in her hand. A sharper on her left sees his adversary's cards reflected in a mirror held over the head of the dupe by an old woman; the dupe is too intent on his game to notice the trick. Behind the young woman a young man sits smoking; beside him is a comely girl. It is "painted in the artist's finished manner" (Sm.).

Panel, 15 inches by 20 inches.

In the collection of Lambert van Hairen, Dordrecht (Houbraken, ii. 17); in the sale of October 13, 1718 (Hoet, i. 219), No. 8 (110 florins). [Compare Hofstede de Groot, "Quellenstudien," p. 168.]

In the collection of H. Verschuuring (Hoet, ii. 474, and Descamps), but not in the sale of 1770.

Sales.—H. Van der Vugt, Amsterdam, April 27, 1745, No. 72 (110 florins).

N. Baillie, London, 1831 (about 35 guineas).

In the collection of Charles Brind, London, 1842 (Sm.).

731. Peasants playing Cards. Sm. Suppl. 66; W. 394.—Three peasants, sitting on the ground in front of a tavern, are playing cards. One of them is pleased with his hand and shows it to a person standing behind him. A lady and a gentleman are at a table; there are other persons—making about nine in all—and accessories.

Panel, 12 inches by 19½ inches.

Sales.—J. van Zurendaal, Leyden, January 15, 1785.

J. Kleinenbergh, Leyden, July 19, 1841, No. 218 (325 florins, De Lelie).

731a. Card-Players in a Tavern.—In the foreground two men and a young woman play cards at a table. On the left a distinguished guest converses with the hostess. From the right a girl with a slate comes forward, laughing heartily. It is painted with vigour and true to nature.

Sale.—Paris, March 28, 1845, No. 67 (1950 francs, Leroy).

732. A Pair of Lovers and Card-Players. W. 339.—In a well-furnished room a comely young woman in an old Dutch costume stands on the left in front of a table, holding a glass of wine in her right hand. On the table are a pewter beer-mug and a lemon on a pewter plate. Behind the table sits a man smoking and looking with pleasure at the woman. On the right a man and a woman are absorbed in a game of cards. Under the chimney-piece sits an old man who is filling his pipe; his figure is illumined by the fire. It is finely rendered.

Panel, 24 inches by 21½ inches.

Sale.—V. L. Vegilin van Claerbergen, Leeuwarden, April 6, 1846, No. 91.

732a. Card-Players.—In a well-furnished room soldiers are playing cards and jesting with girls.

Canvas, 33½ inches by 41 inches.

Sale.—(Supplementary) Amsterdam, October 10, 1848, No. 404.

732b. Backgammon and Card-Players.—A very fine little picture.

In the collection of the Earl of Shrewsbury, Alton Towers, Leek, 1854 (Waagen, iii. 387).

733. Card-Players in front of a Tavern. Sm. 192; W. 78.—Two peasants, seated on the ground, are playing cards; others stand by

and look on. The hostess marks up the score on a slate suspended from a tree. In the courtyard of the tavern some peasants are playing skittles. In the rendering of sunlight this carefully painted picture recalls the work of A. van Ostade, but it is not so harmonious in colour.

Canvas, $18\frac{1}{2}$ inches by 24 inches.

Described by Waagen (ii. 137).

In the collection of H. A. J. Munro, 1833 (Sm.); but not in the sale, London, June 1, 1878.

Possibly identical with 742a.

734. Card-Players.—Soldiers and girls are amusing themselves in various ways. In the centre are card-players at a table.

Panel, 23 inches by 33 inches.

Sale.—Höpkén-Melenberg and others, Berlin, May 6, 1892, No. 146.

734a. An Interior.—With a card-player and other figures.

Panel, $18\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Donaldson and others, London, July 6, 1901, No. 90.

735. A LANDSCAPE WITH SKITTLE-PLAYERS.—A figure dressed in yellow and brightly illumined arrests the attention. One man is in the act of throwing a ball; another man seems to be losing, and stands in an anxious posture with his hand to his head. The figures are very large in relation to the landscape; the composition differs entirely from that of Lord Ashburton's picture (737).

Now in the collection of the widow Pauwels, *née* Allard, Brussels.

736. Peasants playing Skittles. Sm. Suppl. 96; W. 136.—In the centre of a meadow, with houses on either side and a wood at the back, three peasants are playing skittles. One man, with his shirt-sleeves turned up, is throwing the ball. A man, who looks like a country priest, watches the game. On the left a woman with a child on her lap sits on the ground, selling nuts; near her is a man dressed in white. Somewhat farther back a woman is carrying water to a pleasantly situated cottage. Among numerous men lying on the ground is the artist himself, smoking his pipe. At the back of them is a tavern. Beyond is a wooded fence, near which stand three peasants. A man on horseback bows to a poor man.

Panel, 26 inches by 34 inches.

Exhibited at the Royal Academy Winter Exhibition, 1882, No. 224.

In the collection of Charles Heusch (Sm.).

In the possession of the dealer Nieuwenhuys, London, 1841.

In the collection of Lady Williams, London.

Sale.—Sir W. R. Williams, London, November 28, 1903 (£378, Agnew).

Now in the collection of Hugh P. Lane, Dublin.

737. SKITTLE-PLAYERS (The Game at Ninepins). Sm. 33; W. 63 and 438.—In front of a tavern in a wood nine peasants are

playing at skittles. Two men and a boy in the foreground watch the man who is about to throw the ball. On the other side a man sits on the grass with a pipe and a bottle of wine. At the back a pair of lovers are seated on the ground. The setting sun sheds a warm light over the scene and increases the charm of this spirited composition.

Panel, $13\frac{1}{2}$ inches by 11 inches.

[A copy is in the Rijksmuseum, Amsterdam, D. Franken bequest.]

Described by Nagler and Waagen (ii. 105).

Engraved in the Le Brun Gallery, by De Ghend.

Exhibited at the Royal Academy Winter Exhibition, 1890, No. 118.

Sales.—(Probably) J. Cromhout, Amsterdam, May 8, 1709, No. 33 (53 florins).

(Probably) Cornelius van Dijck, The Hague, May 10, 1713, No. 40 (51 florins).

Pieter Testas, Amsterdam, May 29, 1757, No. 41 (172 florins).

C. van Heemskerck, The Hague, October 7, 1765, No. 30 (140 florins, Fouquet).

Randon de Boisset, Paris, February 3, 1777, No. 128 (1600 francs).

Poullain, Paris, March 15, 1780, No. 77 (2600 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 63 (3401 francs).

Destouches, Paris, March 21, 1794 (2500 francs).

Gérard Saint-Maurice, Paris, 1796 (3430 francs).

Montaleau, Paris, 1802 (2900 francs).

De Preuil, Paris, 1811 (4950 francs).

Prince de Talleyrand, Paris, July 7, 1817; the sale did not take place as the collection was bought by W. Buchanan.

In the possession of the dealer W. Buchanan (*Memoirs of Painting*, ii. 335).

In the collection of E. Gray, London.

In the collection of Alexander Baring, London, 1833 (Sm.).

Now in the collection of Lord Ashburton, The Grange.

738. THE SKITTLE-GROUND. Sm. 91; W. 368.—In front of a tavern, to the right of an open common, four peasants are playing skittles, while a youth looks on. In the foreground are a couple on a bench. On the left is an arbour, in which various groups of peasants sit or stand. At the back of it is a house with pigeons on the roof. In the distance to the right is an open landscape; to the left a church-tower rises amidst trees. In the foreground are two dogs, chickens, and a tree-trunk.

Signed on the right; panel, $25\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the Neuilly collection.

Sales.—Walsh Porter, London, 1810 (£203 : 14s.).

Michael Zachary, London, 1828 (£388 : 10s.).

In the collection of Fr. Perkins, London.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1894, No. 45.

738a. Skittle-Players.

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709, No. 33 (53 florins).

739. Skittle-Players. W. 447.—A tavern with large trees in front.

Peasants playing skittles and drinking; and a loaded waggon. In the background on the right a mansion amidst large trees. Carefully and vigorously rendered.

Canvas, 21 inches by 26½ inches.

Sales.—Antony Sijdervelt, Amsterdam, April 23, 1766, No. 34 (137 florins).
Amsterdam, March 6, 1769, No. 15.

740. Skittle-Players.—A company of men and women are drinking in an arbour. On a bench sits a man conversing with a woman. In the middle distance are skittle-players in a broad landscape.

14 inches by 10 inches.

Sale.—St. Loquet and others, The Hague, September 8, 1789, No. 24 (260 florins, Delfos).

741. Skittle-Players in a Landscape.—From one side comes a maid-servant bringing beer to two peasants. One of them is smoking; the other looks at a glass which he holds. Near them are other persons. The expression and arrangement are excellent.

Panel, 15½ inches by 19½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 133 (112 florins 16).

741a. The Game of Skittles. *See* Sm. 91 and W. 368.

Sale.—De la Hante, Paris, 1821 (1600 florins).

742. Peasants playing Skittles. W. 44; and *see* W. 368.—In front of a cottage two peasants are playing skittles, and two others look on. At one side sits a peasant smoking; he watches another man jesting with a girl. On the left is an open gate on the road. In the background are a village and sand-dunes.

Panel, 20 inches by 27 inches.

Sales.—J. Bleuland, Utrecht, May 6, 1839, No. 309 (880 florins).

Munnicks van Cleef, Utrecht, December 10, 1860, and Paris, April 4, 1864, No. 88 (3350 francs), measuring 20 inches by 24 inches.

742a. A Country Merrymaking.—In front of a tavern, the thatched roof of which is seen at the back among trees near a church-tower, numerous persons are drinking and playing. In the foreground a peasant and a young soldier are seated on the ground, playing cards. Two old men, one seated and the other standing, look on and laugh. Behind this group the hostess marks up the score on a tree-trunk. On the left a couple of drinkers converse; others on the right play skittles; near them a drunken man lies on the ground. On the earth are a hat, a broom, a cask with a charcoal-pan, a pipe, and a paper of tobacco.

Canvas, 17 inches by 23 inches.

Compare the Munro picture (733).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 108.

743. Peasants at Play in Front of a Tavern.—On the left three peasants beneath a large tree are playing a game resembling golf. Numerous

men and women fill the scene. On the right some sit round a table. The sky is overcast.

Panel, $19\frac{1}{2}$ inches by 28 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1885, No. 74.
In the collection of A. P. Heywood-Lonsdale, London.

744. PEASANTS AT PLAY.—In the courtyard of a village inn two peasants throw a ball through a ring. Near them are three onlookers, one of whom is at a window on the left. In the foreground sits a young man who tries to pull the hostess by her skirt on to the bench; she wears a blue skirt and a red bodice. Between them is a peasant with a glass in his hand; farther back on the right are two children.

Signed, but the signature is false (according to the Brunsvik catalogue); panel, 18 inches by $22\frac{1}{2}$ inches.

Sales.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 140 (95 florins).
Brunsvik, Vienna, November 25, 1902, No. 317 (priced at 300 florins).

In the possession of the dealers Sulley and Co., London.

744a. Peasants at Play. W. 282.

Sale.—The Hague, November 24, 1744 (Hoet, ii. 152), No. 20 (52 florins);
a pendant to No. 19 (469*l*).

744b. An Interior with a Company at Play.

Sale.—Amsterdam, July 22, 1814, No. 78.

745. THE COCKFIGHT. Sm. 159; W. 98.—In the foreground of a landscape twelve persons watch a cockfight. A youth in a yellowish-brown jacket and a rough woollen cap kneels on the ground, holding a blood-stained bird; behind him a woman converses with a peasant. Near the woman is a boy looking sadly at his defeated bird. On the other side an elderly man stretches out his hand to receive payment of the bet that he has won from a young man. At the back an old man sits under a tree, laughing. The colouring is transparent, and the execution spirited and careful.

Signed in full on the right; canvas $35\frac{1}{2}$ inches by 46 inches.

Described by Descamps, Ch. Blanc, Nagler, and Waagen (iii. 477).

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 83.

Sales.—E. van Dishoek, The Hague, June 9, 1745, No. 18 (220 florins).

W. Lormier, The Hague, July 4, 1763, No. 246 (289 florins, Palthe).

Now in the collection of the Marquis of Bute, St. John's Lodge, London (where Sm. saw it in 1833).

746. THE COCKFIGHT.—A tall picture.

In the possession of the dealer M. Colnaghi, London, 1892-93; in that of the dealer Lesser, London, December 1906.

747. The Cockfight. Sm. Suppl. 60; W. 392.—About twenty persons are assembled in a large room. In the right foreground two men dispute about the result of a cockfight. One, who has a jug in his hand, is restrained by a woman from attacking the other, who demands payment

of a bet. One man in the group holds a cock. On the other side a number of men watch a cockfight. "This is a dark and freely painted picture" (Sm.).

Canvas, 23 inches by 29 inches.

Sales.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 114 (299 florins, Brondgeest).

J. J. de J. J. Faesch, Amsterdam, July 3, 1833, No. 55 (300 florins, Chaplin).

Héris, Brussels, June 19, 1846, No. 70.

[The Faesch and Héris catalogues wrongly identify this with the Lormier picture, 745.]

747a. Drinkers at Table. W. 150.

Described by Blanc in the Nantes Museum, where it is no longer to be found.

747b. The Cheery Couple.—A woman, no longer young, with her neck bare, sits at a table pouring brandy out of a jug into a little cup. She looks round anxiously at something on the left that has arrested her attention. A man behind laughs heartily at her. He wears a hat and has a pipe in his left hand. On the table in front are a knife and a paper of snuff.

Signed; panel, 9 inches by 7 inches.

Now in the collection of Gustav von Hoschek, Prague.

748. THE DRINKERS. Sm. Suppl. 65; W. 172.—In the foreground sits a man, facing left and bending forward. He wears a broad-brimmed hat and a greyish-yellow cloak. With his left hand he holds a small pewter pot on his left knee; with the right he raises his glass to his lips. Opposite him in the middle distance is a man, wearing a pale red dress and cap, who reads from a news-sheet. In the right background the hostess of the tavern stands behind her counter; in front of her is a man with a tall hat. On the table to the left are a square bottle, a metal tobacco-box, and a white clay pipe. At the back is a dark green curtain. This is one of the sketchy pictures, if not a copy.

Signed with the monogram on a cross-bar of the table; canvas, 17 inches by 12½ inches.

Described in Ludwigslust, by Parthey (ii. 579, No. 38).

Copies exist in the collections of Delaroff, St. Petersburg, and G. von Hoschek, Prague.

[It is not necessarily identical with the picture of the Van Buytene sale, 1748, as W. thought; see 680.]

Sales.—(Possibly) J. G. Cramer, Amsterdam, November 13, 1769, No. 91; the description agrees, but this measured only 14½ inches by 11½ inches.

(Possibly) Daniel Marsbag, Amsterdam, October 30, 1775, No. 102; the description and size agree, but this was a panel. [Sm. describes the above picture as on panel.]

In the possession of the Dukes of Mecklenburg since 1792.

Now in the Museum, Schwerin, 1882 catalogue, No. 975.

748a. A Landscape with a Drunkard.—He is surrounded by his wife and children, who lead him home. The scene is most naturally rendered.

Panel, 17 inches by 16 inches.

Sale.—De Brouwer, junior, Brussels, July 31, 1788, No. 45.

748b. A Drunken Peasant supported by his Wife.

Panel, 7 inches by 4 inches.

The dimensions are probably inaccurate, as the picture is apparently identical with that of the Buisseret sale (750).

Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 175 (77 florins, Grüyter, with pendant, "A Schoolmaster" [296]).

748c. A Country Inn.—A woman and four men are talking and smoking.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Sale.—Paris, March 22, 1835, No. 39 (140 francs).

749. A Merry Drinker.—He wears a cap and holds a large glass. A woman stands behind him with her finger raised in a warning gesture. On a stone table before him are a pie and a bottle of wine.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Sales.—(Supplementary) Amsterdam, May 1, 1849, No. 403.

Amsterdam, October 18, 1849, No. 190.

750. The Drunkard.—He sits on a chair near a cask, upon which lies his hat. In his left hand he has an earthenware jug, in his right a pipe. A woman stands behind him holding his head.

Signed with the monogram on the cask; panel, $7\frac{1}{2}$ inches by 7 inches. A pendant to "The Boy Writing" of the De Jongh sale (390).

Sales.—D. de Jongh, Rotterdam, March 26, 1810, No. 39.

Vicomte de Buisseret, Brussels, April 29, 1891, No. 109.

751. Return from the Fair.—In the foreground of a broad landscape, with houses and a village church tower decorated with flags in the distance, a woman leads her drunken husband over a bridge; their son laughingly tries to impede his stumbling progress. In front of them are a little girl riding on a hobby-horse and a dog.

Signed in full; panel, $12\frac{1}{2}$ inches by 16 inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 225.

752. The Drinker.—A man in blue sits by a cask holding a jug.

Signed with the monogram; panel, 13 inches by $10\frac{1}{2}$ inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 114.

752a. An Interior with Smokers.

Panel, 15 inches by $12\frac{1}{2}$ inches.

Sale.—Corbett Winder and others, London, June 17, 1905, No. 147.

753. THE DRUNKEN WOMAN.—Under a large tree a drunken woman is led by two other women down a flight of steps. Her neck is

bare; she wears a dull red dress and holds a jug in her left hand. A laughing man with his left hand raised helps to carry her down. In the foreground stands a young man, who is half turned away from the spectator; he wears a slouch hat and holds out a large pot to the woman, who is vomiting. In the background to the left a pig is driven about by a boy; a drunken peasant has fallen on the ground. In the centre stands a laughing fiddler; he has a pipe stuck in his hat-ribbon, and one of his stockings has fallen down his leg. On the right there are a dozen spectators; two children point at the drunken woman; a peasant holds in his arms a child that stretches out its hand and cries; a woman in despair presses both hands to her sides. At the window of a tavern on the right are three peasants; one of them reads aloud. In the right foreground a pig is eating from a trough; in the centre is a cask. There are clouds in the evening sky. The colouring is pale and delicate; the reds and bluish-greens are especially warm in tone. It is carefully executed and in a good state of preservation.

Canvas, $33\frac{1}{2}$ inches by 28 inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 428.

Now in the collection of A. Bredius, The Hague.

753a. The Drunken Woman. Sm. 31; W. 346.—She is wheeled along in a barrow; a little boy squirts water over her.

Panel, $24\frac{1}{2}$ inches by 31 inches.

Sale.—Prince de Conti, Paris, April 8, 1777 (1600 francs).

753b. The Drunken Woman. W. 336, and *see* 354.—A merry company. In the foreground the woman is carried away by men.

7 inches by $9\frac{1}{2}$ inches. A pendant to "The Woman Making Cakes" of the same collection (349a).

Sale.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 74 (35 florins, Van Santen).

753c. A Village Scene. Sm. 53; W. 354.—A drunken woman and various other humorous characters.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£32:11s.).

753d. The Drunken Woman.—The woman sleeps with her head on a cask. Near her is a man holding a candle. A laughing boy looks on through a crevice. The effect is fine and the execution delicate.

Panel, $18\frac{1}{2}$ inches by 15 inches. [Pendant to 755b.]

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 117 (40 florins, Louf).

754. A Drunken Woman sitting in a Tavern.—A man goes to the cellar to fill a jug with wine.

Sale.—D. G. van der Burgh van Kronenburg, Loenen, September 6, 1824, No. 73 (42 florins, De Lelie).

755. A Party embarking in a Boat. Sm. Suppl. 48; W. 303.—A jovial party of peasants are returning home by boat in the evening from

a tavern. Among them is a drunken woman who is lifted into the boat by two men. Several persons are in the boat; with them is a hog. "The picture abounds with low humour, and is one of the artist's dexterously painted pictures."

Canvas, $34\frac{1}{2}$ inches by 46 inches.

Sale.—Edward Solly, London, 1837 (£44: 1s.).

755a. The Old Drinker.—In a village inn a maid-servant offers an old man a glass of wine.

Panel, 18 inches by $12\frac{1}{2}$ inches.

Sale.—P. A. Voget, Amsterdam, March 28, 1871, No. 197.

755b. The Drunken Woman.—At a table laid out for a meal sits a young woman, seen at three-quarter length. She wears a grey dress and brown jacket, and has her neck bare. She holds a stoneware jug in her left hand, and flourishes an empty glass in her right.

Panel, 18 inches by 15 inches. [Pendant to 753d.]

Sale.—Wallis and others, Berlin, May 24, 1895, No. 107.

756. TWO PERSONS AT TABLE ASLEEP.—It may be genuine, but is in a bad state of preservation, and has no great artistic value.

Now in the Cavens collection, Brussels.

757. A GIRL ASLEEP AND A MAN SMOKING.—This picture is almost identical with the Schubart picture (762), but is equally original. The woman at the back is younger, and holds a glass; to her left is a dog. On the table lies a dark red cloak. To the right is a bed, to the left a door.

Signed on a label high up on the wall; panel, 15 inches by $12\frac{1}{2}$ inches.

In the MacQueen collection, London.

In the collection of the late Maurice Kann, Paris.

757a. A DRUNKEN WOMAN.—A woman, holding a glass in her right hand and a jug in her left, has fallen asleep in her chair. A smile still plays over her features. On the left a man bends down to grasp her dress. In the background four men beside the hearth are laughing at the episode.

Panel, $7\frac{1}{2}$ inches by 9 inches.

Now in the possession of the dealer F. Kleinberger, Paris.

758. A WOMAN ASLEEP AND A MAN SMOKING. Sm. Suppl. 43; W. 189.—The woman sits asleep at a table, upon which her left arm rests; her head has sunk to one side. Behind her on the right is a laughing man with a red cap; he holds a clay pipe in his left hand and a glass of wine in his right. On the table are a large squat bottle, a plate, and a knife. At the back is the hearth; a jug stands in a recess in the wall; on the left is a press. It is extraordinarily delicate in expression, and very broadly rendered. It is one of the artist's best pictures. The colouring is restrained but beautiful.

Signed in full in the right-hand top corner; panel, 15 inches by 12 inches.

One replica was in the sale, Amsterdam, November 26, 1851; and another in the sale, Ridder de Coninck, Ghent, August 4, 1856, No. 60.

Acquired by the Empress Catherine II.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 298.

[The catalogue wrongly identifies this with the picture of the Amsterdam sales of 1757 and 1765; see 762.]

758a. A Sleeping Man and a Woman.

Sale.—D'Orville, Amsterdam, July 15, 1705, No. 52 (50 florins).

758b. A Woman Asleep. W. 425.

Sale.—Th. Wilkens, Amsterdam, July 17, 1748 (50 florins).

758c. A Drunken Man and Woman Asleep. W. 448.

21½ inches by 20 inches.

Sale.—Jacoba Keiser, Alkmaar, June 2, 1766, No. 5 (22 florins).

758d. A Woman Asleep and Two other Persons.

Sale.—J. H. Grave van Wassenaar, Amsterdam, October 25, 1769.

759. The Couple Asleep. Sm. 93; W. 369.—An interior, with a man and a woman asleep. The woman, wearing an orange jacket trimmed with white fur, leans her right arm on a blue cushion. The man sits on the left, with his head on the table. "Painted in the manner of Metsu" (Sm.).

Canvas, 7 inches by 9 inches.

Sales.—(Possibly) G. van Oostrum, The Hague, September 23, 1765 (16 florins).

De Smeth van Alphen, 1810 (Sm.); but no picture of these dimensions is in the sale catalogue.

Le Brun, Paris, April 17, 1811 (3600 francs).

760. A Man Asleep and a Pair of Lovers.—In the foreground a man with a jug in his hand sits, leaning on a cask, asleep. At the back is a woman, whom a man is embracing.

Panel, 14½ inches by 14 inches.

Sale.—J. van der Linden van Slingeland, Rotterdam, November 12, 1827, No. 9 (67 florins, De Lelie).

760a. A Young Woman Asleep.

Canvas.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 75.

761. A Woman Asleep.—Life size.

Exhibited in Manchester, 1857, No. 763.

Then in the collection of Abraham Darby.

761a. A Man and a Woman Asleep at a Table.—Sketchy and very lifelike.

Panel, 9 inches by 8 inches.

Sales.—B. E. L. Baron Collot d'Escury, Leeuwarden, October 17, 1831, No. 32.

Rotterdam, March 15, 1866, No. 13 (31 florins, Musscher).

762. A GIRL ASLEEP AND A MAN SMOKING. W. 462.
—The girl sits facing the spectator at a table on which her right arm rests. She is asleep, with her head on one side. A man behind her, with a cap on his head and a pipe in his left hand, blows smoke at her neck. Behind the table to the left stands a woman looking on with mingled pity and amusement.

Signed in full ; panel, 14½ inches by 12 inches.

Exhibited at Leipzig, 1889, No. 232.

Sales.—Van Kretschmar, Amsterdam, March 29, 1757, No. 23 (50 florins).

Amsterdam, June 5, 1765, appendix No. 7 (35 florins).

Fr. van der Velde, Amsterdam, September 7, 1774 (500 florins, Brown).

Amsterdam, May 7, 1804, No. 149 ; given as a pendant to "The Oyster Feast" of the Van der Marck sale (855).

In the collection of Prince zu Hohenzollern-Hechingen at Löwenberg.

Sale.—M. Schubart, Munich, October 28, 1899, No. 67 (18,000 marks, Helbing).

Another version, slighter in style and weaker in colour, is in the possession of Thiem, San Remo. The woman at the back is here younger, and has a less humorous expression. Compare also the Kann picture (757).

A copy has been exhibited at the Grafton Gallery, London.

A picture of similar dimensions was in the sale, A. C. Putman, Amsterdam, August 17, 1803, No. 76 (40 florins 5, Reyers) ; but in the foreground there was a dog, which does not appear in other versions.

763. A MAN AND WOMAN ASLEEP AT A TABLE.—On the table is a goblet of wine. It is probably genuine, but is in a bad state of preservation.

8½ inches by 11½ inches.

Sale.—(The second) Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 182 (60 florins).

764. A TAVERN SCENE. Sm. 67 and Suppl. 40 ; W. 305.—At the open door in the background to the left a scolding woman holds a crying child by the hand. The husband, wrongly identified as the artist himself, whom the woman wishes to take home with her, stands hesitating in the centre of the room. His young son pulls him by the cloak. On the right are the merry company. Among them is a woman wearing a blue dress and red shoes, with a lute in her hands ; behind her is a fiddler. A stout peasant with a pipe is apparently Jan Steen himself. A woman standing up makes a scornful gesture at the old woman before the door. At the window in the background are two men grinning. On the left through the door are seen the roofs of houses. "This picture is a little too brown in colour, otherwise it is a masterly production" (Sm.).

Signed in full ; canvas, 19½ inches by 16 inches.

Exhibited at Düsseldorf, 1886, No. 317.

Sale.—P. J. F. Vranken of Lokeren, Antwerp, 1838, No. 73 (2175 francs, Chaplin).

Now in the collection of Baron A. von Oppenheim, Cologne.

764a. **A Man and Woman Quarrelling.** W. 427.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 55 (16 florins).

765. **The Interrupted Game of Cards.**—An artisan has been induced by Jan Steen to join in a game of cards in a tavern. His wife seizes him by the hair and beats him with her shoe. Their child stands by, crying. Jan Steen laughs heartily at the scene.

Panel, 10½ inches by 13½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 405 (47 florins, Delfos).

765a. **The Drinker and his Wife.**—In a tavern a man sits smoking and drinking; his wife comes storming into the room like a fury. The rage of the woman, the passive attitude of the man, and the thoughtful looks of the innkeeper and his daughter are very well rendered.

Panel, 20 inches by 16 inches.

Sale.—Rotterdam, June 9, 1828, No. 21; said to be by Jan Steen or in his manner.

765b. **A Drinker and his Wife.**—The woman has come into the tavern. Her husband advises her to go home.

Panel, 10 inches by 13½ inches.

Sale.—Amsterdam, March 18, 1875, No. 83 (385 florins, Steffelaer).

766. **A Man and Woman Disputing (or, The Henpecked Husband).** Sm. 201; W. 384.—In a cottage room a peasant lies on the ground; his wife beats him with her shoe. A boy tries to pull her away. Three peasants beside the hearth look on. In the foreground lie an overturned table and cards. "The picture is painted with surprising spirit and effect" (Sm.).

Signed on a paper fastened on a partition; panel, 12 inches by 14½ inches.

Described by Descamps.

Sales.—(Probably) A. Borwater, The Hague, 1756 (40 florins). (W.)

R. J. Bouricius, Arnhem, September 18, 1826, No. 117 (301 florins, De Lelie).

J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 202 (62 florins, Gruyter).

In the collection of W. Gruyter, Amsterdam.

Sale.—Chr. R. Ruhl, Cologne, May 15, 1876, No. 102.

767. **GAMBLERS QUARRELLING.** Sm. 154; W. 378.—

In an arbour in front of a tavern a well-dressed man has quarrelled with a peasant about a game of backgammon. A woman, a girl, and an old man seek to calm the man, who is drawing his sword. The peasant, in a blue jacket, holds out his knife. Peasants hasten from the background to join in the fray. A pilgrim takes to his heels. An old woman stands in the doorway to the left. In front of the door two peasants sit on a bench; near them is a barking dog. It is a large and not specially good work, though broadly handled.

Signed with the monogram on a stone to the left ; canvas, 36 inches by 47½ inches.

A similar picture was bought by the Duke of Portland at the Bentinck sale, London, 1827.

Imported from Oldenburg into England by Murch, 1827.

Sales.—At Phillips's, London, 1828 (£246 : 15s., bought in).

Gunthorpe, London, 1842, (£215 : 5s., Nieuwenhuys).

J. L. Nieuwenhuys, Brussels, 1855.

In the Suermondt collection, 1874.

Now in the Kaiser Friedrich Museum, Berlin, 1898 catalogue, No. 795*b*.

768. A PEASANT BRAWL.—In front of the entrance to a tavern, beside which is a tree, one peasant is in the act of striking another with a beer-jug. He has seized the man by the throat as he lies on a bench, and has pushed him backwards to the ground, so that his hat has fallen off. A woman tries to separate the men. The group is composed in a triangle.

Panel, 10 inches by 8 inches.

Described from a photograph, which leaves it uncertain whether the picture is an original, as the owner believes.

Now in the collection of Léon Pininski, Lemberg.

769. Peasants Quarrelling. Sm. 80 ; W. 363. — Numerous peasants are drinking and smoking in a tavern. In the foreground a man lies on the ground and is held down by a woman, because he tries to throw a beer-jug at another man's head. The opponent angrily draws his knife, but is held fast by a young woman. On a table stands a fiddler. Another pair of peasants are also quarrelling. In the foreground lie cards, a beer-jug, a broom, a chafing-dish, dice, and other things. In the centre hangs a garland of vine-leaves, the edge of which is inscribed "Prov. Cap. xx. Vers. 1." ["Wine is a mocker, strong drink is raging."]

Signed in full on the left ; canvas, 27 inches by 34½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1879, No. 57.

Sales.—B. Kley, The Hague, May 10, 1781, No. 11 (225 florins, Van der Schley).

G. van der Pot, Rotterdam, June 6, 1808, No. 118 (550 florins, Coclers).

In the possession of Major Corbett, London, 1879.

Sale.—London, April 6, 1889, No. 66.

770. A PEASANT BRAWL IN A TAVERN. W. 31.—One man has fallen on the floor ; his opponent seizes him by the hair. A young woman, whose cap has fallen off, tries to part the men ; an old woman stands behind her. In the background on the right a man comes down a staircase ; a woman resolutely holds fast the cellar door, through which a man tries to force his way into the room. By the hearth on the right are three persons, among them a woman who laughs heartily. On the floor are various objects. The picture is excellent in expression and movement and pleasing in style.

Signed in full in the right-hand bottom corner, and dated 167-; panel, $14\frac{1}{2}$ inches by 19 inches.

Exhibited in Amsterdam, 1845, No. 63, and 1867, No. 185; at the Royal Academy Winter Exhibition, London, 1888, No. 107; and at the Guildhall, London, 1890, No. 53.

Sales.—De la Court-Backer, Leyden, August 9, 1766, No. 54 (305 florins, Yver).

Amsterdam, March 6, 1769, No. 14.

J. Witsen, Amsterdam, August 16, 1790, No. 59 (138 florins, Pekstok).

J. Pekstok, Amsterdam, December 17, 1792, No. 92.

A. Dijkman, Amsterdam, July 17, 1794, No. 39.

A. C. Putman, Amsterdam, August 17, 1803, No. 76 (240 florins, Roos).

H. F. V. Usselino, *née* Tollens, Amsterdam, January 30, 1868, No. 111 (2200 florins, Caramelli).

In the collection of A. Caramelli, Amsterdam.

Now in the collection of C. T. D. Crews, London.

771. PEASANTS QUARRELLING IN A TAVERN.—A peasant with bristling hair has drawn his knife, but is held back by another man. A laughing man comes from the side and seeks to pacify him. To the right of a round table, on which are cards and a charcoal-pan, stands a peasant with a jug in his hand; apparently he wants to be paid his money. A stout man smoking a pipe sits at the table. To the left two laughing peasants are by the hearth. On the floor are cards, a board, a stick, and a tub.

The signature in the right-hand bottom corner is false, but the picture is genuine.

Panel, $13\frac{1}{2}$ inches by 18 inches.

Sales.—G. and W. van Berckel, Amsterdam, March 24, 1761, No. 93.

H. ten Kate, Amsterdam, June 10, 1801, No. 150 (51 florins, Yver).

Now in the collection of Freiherr Speck von Sternburg, Lützschena, near Leipzig, 1889 catalogue, No. 216.

772. A PEASANT BRAWL.—Two peasants are disputing. One behind a bench holds a knife; the other, dressed in grey, sits to the left. Farther back in the centre is a child in yellow, stretching out its hand and shouting. In the left background is a head. The picture has been damaged.

A genuine signature.

Now in the Brocard collection, Moscow (A. Bredius).

773. A BRAWL AMONG CARD-PLAYERS IN A TAVERN. Sm. 145; W. 159.—One player, who tries to draw his sword, is kicked by another and beaten with a broomstick. A third man and a woman try to restrain the assailant, while an old man on the other side of the overturned board serving as a table threatens him with his fist. In the doorway to the right stands a drunken man holding a beer-glass and a pipe.

Signed in full in the left-hand bottom corner, and dated 1664; canvas, 26 inches by 32 inches.

Described by Nagler, Ch. Blanc, and Viardot.

Sale.—N. Doekscheer, Amsterdam, September 9, 1789, No. 44 (1320 florins, Leyche).

In the Zweibrücken Gallery.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 391.

774. A QUARREL OVER CARDS IN A VINE-CLAD ARBOUR.—There are eight large figures in an arbour. On the left is a group of four. A man with blue breeches clenches his fist. Another holds a stoneware jug; a third plays with a dog. On the ground to the right lies an infant; a dog runs away from it. On the left a man with a red cap looks out of a door. On the right a man with a sword in his right hand struggles with an old woman. Through an open doorway on the right is a view of a fair with booths. In the foreground cards are strewn about. In the centre the evening sky is finely rendered.

Signed in full on the left, and dated 1671; canvas, 20½ inches by 28 inches.

In the collection of the late Maurice Kann, Paris.

775. PEASANTS QUARRELLING OVER CARDS IN AN ARBOUR.—A peasant with a tall hat has drawn a dagger and is held fast by a woman. He looks angrily towards the left at a laughing man, who sits on a bench, holding a jug in his right hand and raising his left fist threateningly. Near this man are a barking dog and a peasant holding a pipe. Near the house to the left stands a laughing peasant, flourishing a jug in the air; another man looks out of the window. In the centre is a cask with cards. A child with a basket has fallen to the ground. In the background a peasant runs away, shouting.

Signed in full; panel, 19½ inches by 26½ inches.

Sales.—P. Locquet, Amsterdam, September 22, 1783, No. 346 (111 florins, Bierman).

M. Watering, Amsterdam, September 9, 1813, No. 68 (261 florins, Yperen).

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1899, No. 51.

775a. A Peasant Brawl.—A small picture, with a pendant.

Sale.—Adriaen van Hoek, Amsterdam, April 7, 1706, No. 34 (65 florins).

775b. A small picture of Peasants brawling.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707, No. 83 (55 florins).

775c. A Peasant Brawl.—Humorous and delicately rendered.

Sale.—Amsterdam, April 17, 1708 (Hoet, i. 118), No. 16 (100 florins).

775d. The Fight with Knives. W. 403.

Sale.—D. Grenier, Middelburg, August 18, 1712, No. 51 (64 florins).

775e. **A Peasant Brawl.**—Well rendered : a masterpiece.

Sale.—Amsterdam, July 11, 1714 (Hoet, i. 176), No. 6 (55 florins).

775f. **A Peasant Brawl.**

Sale.—Adriaen Bout, The Hague, August 11, 1733, No. 135.

775g. **A Peasant Brawl.** W. 309a.

31½ inches by 23½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 73 (82 florins).

775h. **A Peasant Brawl.**—Humorous.

14½ inches by 12½ inches.

Sale.—C. van Wolfen, Leyden, August 31, 1745, No. 5 (48 florins, Steenvoorden).

775i. **A Peasant Brawl.** W. 444.—An especially fine little picture.

Sale.—D. Kindt, The Hague, September 27, 1762, No. 12 (52 florins, Diodati).

775j. **A Quarrel over Cards.**

Panel, 9 inches by 7½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 135 (36 florins 8).

775k. **A Quarrel between Peasants.**—With accessories.

Panel, 17½ inches by 14 inches.

Sale.—Jac. Spex, The Hague, May 21, 1777, No. 133 (15 florins, Yl.).

776. **A Peasant Brawl.**—In the foreground two peasants are fighting. One lies on the ground; the other holds him by the hair. A woman tries to part them. Another man has taken up the tongs; a woman holds him fast. On the other side two others are fighting. A man and a woman are at the open door, through which is seen a landscape.

Panel, 7 inches by 8½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 343 (23 florins, Beekmans Lutzghen).

776a. **Peasants Quarrelling.** W. 334.

8 inches by 9 inches. Pendant to "A Merry Company" (607b).

Sale.—J. van Zurendaal, Leyden, January 15, 1785.

777. **A Peasant Brawl.**—Four peasants are fighting; a fifth comes up from the back to part them.

Panel, 4½ inches by 6 inches.

[In the sale catalogue the picture was attributed to Molenae, but this has been altered to Jan Steen.]

Sale.—Amsterdam, June 20, 1810 (55 florins, Roos).

778. **A Peasant Brawl.**—An angry man draws his sword to strike at his adversary, who lies on the ground and is pacified by a woman. A

young girl holds the swordsman fast. Beside the hearth a stout man smokes his pipe and laughs; two other men are drinking. On the left two men fight with fists; a fiddler is playing. On the ground lie a backgammon board and men, broken pots, oyster-shells, and other things. It is broadly painted in the style of Metsu, and lifelike in expression.

Canvas, $18\frac{1}{2}$ inches by $33\frac{1}{2}$ inches.

Sales.—L. B. Coclers, Amsterdam, August 7, 1811 (365 florins, De Vries); April 8, 1816, No. 103 (371 florins, Hulswit); April 19, 1819, No. 89 (30 florins, Gruyter).

779. A Peasant Brawl.—In the foreground of a barn peasants are quarrelling. At the left-hand side a man comes down a staircase; near it is a group of spectators.

Panel, 15 inches by $19\frac{1}{2}$ inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823 (311 florins, Hulswit).

780. A Peasant Brawl.—In front of a cottage a peasant and a soldier are fighting. One is held fast by a woman. Behind them is a peasant with a stick. Near them is an overturned table.

Panel, 14 inches by 11 inches.

Sales.—Kien van Citters, Amsterdam, August 21, 1798, No. 91 (18 florins, Van der Vinne).

J. Roelofs, Amsterdam, March 8, 1824, No. 141 (91 florins, Lammers).

780a. Peasants Quarrelling.—In front of a house two men are fighting. Several persons are near them.

Panel, 20 inches by 16 inches.

Sale.—P. de Heere de Holy, Rotterdam, August 31, 1824, No. 24 (123 florins, Magien).

781. A Woman fetching her Husband from the Tavern.—The host runs after him with a glass of wine.

Panel, 29 inches by 26 inches.

Sale.—Rotterdam, April 26, 1830, No. 61 (153 florins, Lamme).

782. Peasants Quarrelling. Sm. Suppl. 18; and see W. 378.—Twelve persons are assembled in a tavern. A woman is struggling on the ground with a drunkard, who strikes at her with a jug. A savage-looking man draws his sword. In the midst of the confusion a fiddler, mounted on a table, calmly continues to play. A stout old man sits in the chimney-corner smoking his pipe.

Canvas, 24 inches by 31 inches (about).

Formerly in the possession of the dealer Dubois, Paris, 1835 (priced at £100).

783. PEASANTS FIGHTING.—A peasant has been thrown to the ground by his wife and is beaten by her and two others. High up on the right a woman is rejoicing over the affair; to the left is a girl. In

the foreground are scattered pots. The picture is genuine, but much damaged.

Signed in full ; panel, 15 inches by 12 inches.

Sales.—Amsterdam, May 14, 1839, No. 94 (56 florins, Woodin).

Van den Bogaerde of Heeswijk, 'S Hertogenbosch, June 19, 1900, No. 162, and September 23, 1902, No. 52.

784. PEASANTS QUARRELLING.—A quarrel has arisen out of a game of cards. One player, armed with a sword, is held down on the ground by a peasant, who threatens him with a jug, but is seized by another man. A peasant seated in a chair makes a threatening gesture with a knife. Another combatant comes down a staircase.

Signed ; panel, 12 inches by 15½ inches.

Sales.—N. Doekscheer, Amsterdam, September 9, 1789, No. 47 (64 florins, Van der Heuvel).

Amsterdam, September 21, 1904.

785. MARAUDERS ATTACKING PEASANTS. Sm. 137 ; W. 83.—In front of a tavern soldiers are fighting with peasants. In the foreground lie two priests. One has fallen down with his Bible in his arms, while his cross is on the ground ; the other kneels and stretches out his hands imploringly to a horseman who is about to cut down a peasant rushing forward with a flail. In the midst of the group is a woman with woe-begone face ; a child clings to her. On the right a shrieking woman is roughly seized by two soldiers. A youth leads away from the house-door an ox, upon which a laughing man lays a counterpane. In the background are burning houses, the flames from which light up the scene. A tablet hanging from a tree is inscribed, "Sauegarde van den Duyuel" ("Protection from the devil"). "Painted in a free and masterly manner" (Sm.).

Signed in full on the tablet under the inscription ; canvas, 34½ inches by 56½ inches.

Exhibited in Manchester, 1857, No. 934.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 305 (150 florins, Yver).

J. Verkolje, Rijnzaterwoude, July 14, 1828, No. 86.

In the collection of Peter Norton, London, 1833 (Sm.).

Sales.—De Beurnonville, Paris, May 9, 1881, No. 481.

Dittmar van de Vliet, Berlin, May 4, 1897, No. 164.

In the possession of F. H. Wenté, Amsterdam, and exhibited in the Rijks-museum, Amsterdam, 1905 catalogue, No. 2249.

786. MARAUDERS ATTACKING PEASANTS. Sm. 160 ; W. 99.—In front of the ruins of a building, perhaps a monastery, the inhabitants are fighting desperately with marauding soldiers. A peasant wishes to attack the soldiers with a pitchfork, but is held back by his wife and son. The marauders commit all kinds of lawless deeds. Two monks, who are eating and drinking, try to restore peace. It is very carefully executed.

Signed in full in the right-hand bottom corner ; panel, 20½ inches by 20 inches.

Described by Waagen (iii. 477).

Salé.—R. Pickfatt, The Hague, April 12, 1736, No. 45 (54 florins).

In the collection of Lord Bute, 1833 (Sm.).

Now in the collection of the Marquis of Bute, St. John's Lodge, London, 1884 catalogue by Richter, No. 163.

786a. **A Fight**.—Some of the details are exaggerated, but the colouring is very powerful.

Described by Waagen (ii. 137).

In the collection of H. A. J. Munro, 1857 (Waagen); but not in the catalogue of the London sale of June 1, 1878.

786b. **Marauders attacking Peasants**.—A village is attacked by marauders, who are engaged in a fierce combat with the villagers. The chief group is in the centre on open ground.

36½ inches by 51 inches.

Salé.—Wedewer, Cologne, May 1, 1899, No. 215.

787. **COURTSHIP**.—In front of a house to the left sit an ill-matched couple. An unpleasant man, wearing a tall hat and a steely-blue cloak lined with dull red over a brown costume, offers a ring to a young girl, dressed in black and white, who sits on the right near him. The girl, who holds a full goblet in her left hand, makes a quiet gesture of refusal with her right. On the window-sill is a pewter pot. On the right is a view of a landscape. The colouring is natural.

Signed in full on the wall to the left; panel, 12½ inches by 10 inches.

Exhibited among the historical pictures from private collections in Bremen, October 1904, No. 334.

Salé.—Amsterdam, August 8, 1804, No. 174.

In the collection of the late Dr. H. H. Meier, junior, Bremen.

788. **THE IMPORTUNATE GUEST**. Sm. 169; W. 165.—In a homely tavern sits a man with a red cap; he pulls the maid-servant by her skirt towards him. On the ground to the right are a jug, a paper of tobacco, and a pipe. At the back a man is by the hearth. On the wall are a shelf for bottles, a lantern, and an engraving, apparently a map, suspended between two cross-bars. It is a very good picture.

Signed in full high up on the hearth to the right; panel, 11½ inches by 9½ inches.

Described by Blanc. Etched by J. Eissenhardt.

In the De Neufville-Gontard collection; named in the inventory of the effects left by J. Matth. de Neufville-Gontard, 1794.

Now in the Städel'sches Kunstinstitut, Frankfort, 1900 catalogue, No. 215; it was acquired in 1817.

789. **THE IMPORTUNATE OLD MAN**.—Six figures are in an arbour. An old man, with his back to the spectator, embraces a young woman holding a glass of wine in her left hand. A boy standing and an old couple seated look on. In the left background is a woman with her back to the spectator.

Signed in full on the left.

Now in the collection of Herr Goldschmidt, senior, Frankfort.

790. **A MAN DRINKING, AND A GIRL.**—The man, wearing a tall hat, holds a tall glass in his right hand and with his left embraces a girl. She wears a white kerchief and looks out of the picture; she fills a pipe. On the table are a jug and another pipe. It may be an old copy, but is in any case much repainted.

Exhibited in the Dutch Exhibition, Whitechapel, 1904, No. 278.

In the collection of H. J. Pfungst, London.

Now in the collection of J. van Alen, London.

791. **LOVERS FEASTING.** See Sm. 9; W. 342 and 457.—At a richly-decked table sit a man and a woman. She drinks a glass of wine which he has just poured out, and holds an orange in her left hand. The man, who wears a tall hat, holds the jug in his right hand and caresses the woman with his left. It is very finely rendered.

Signed in full in the left-hand bottom corner; panel, 9½ inches by 8 inches.

Exhibited at The Hague, 1890, No. 103; at the Royal Academy Winter Exhibition, London, 1894, No. 88; at the Burlington Fine Arts Club, London, 1900, No. 22.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 46 (135 florins).

J. van der Marck, Amsterdam, August 25, 1773, No. 307 (305 florins, Maarseveen).

Messchert van Vollenhoven van Lennep, Amsterdam, March 29, 1892, No. 9 (5025 florins, Joseph).

Now in the collection of Mrs. Joseph, London.

792. **A MAN AND WOMAN CONVERSING.**—A woman in a black dress with light sleeves, seated with an open book in her lap, converses with a man in black. She seeks to persuade him to sit in an arm-chair beside her. A red jug stands on the ground. Flowers and books are on a shelf attached to the wall.

Signed in full, but the signature is almost illegible; panel, 16 inches by 13½ inches.

Probably identical with the picture exhibited by Anselm von Rothschild, Vienna, 1872, No. 133, and described by Waagen (*Wien*, i. 328). The size and description agree, save that a bed is here mentioned in the background.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 50.

Sale.—Amsterdam, May 14, 1832, No. 91 (550 florins, Roos).

In the collection of the late Ferdinand von Rothschild, Waddesdon.

793. **SHEPHERD AND SHEPHERDESS IN A GROTTO.**—The girl, wearing a white jacket and yellow cloak, sings from a paper in her right hand; her figure is seen to the knee. The shepherd behind her has a plumed hat and a stick. He makes a gesture with his left hand and listens to the song.

It may be genuine, but is somewhat too large in scale for Jan Steen.

Signed in full in the left-hand bottom corner; panel, 25½ inches by 19 inches.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 94 (200 marks, a buyer from Liège).

Now in the Liège Museum; not numbered in 1903 catalogue.

794. **A MAN AND WOMAN AT WINE.**—A young woman, wearing a blue jacket and a greenish apron, sits in profile to the right at a table. She holds a wine-glass in her right hand; with the left she grasps a bottle which is also grasped by a man, dressed in a dark costume, who watches her. On the table are white plates and part of a loaf. The picture as a whole makes a very good impression, but the details are not so delicate as usual. For example, the surface of the wine in the glass held sideways is also out of the horizontal. The picture is badly hung, but it appears to be an original and not an old copy. It is restrained and beautiful in colour.

Signed in full on the edge of the table to the right; panel, $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Now in the Filangieri Museum, Naples, No. 1439.

795. **A LOVE SCENE.**—A man seated on a bench with a jug in his hand seeks to embrace a young woman. She signs to him to be quiet, as her husband stands in the background reading a letter. On the right is a bed. From the ceiling hangs a cage with a parrot.

Signed in the left-hand bottom corner; panel, 21 inches by 18 inches. [Compare 814i.]

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 403 (51 florins).

De Camendo, Paris, February 1, 1893.

Now in the collection of the Marquis d'Aoust, Paris.

796. **LOVERS UNDER A TREE.**—The man holds the girl in his arms and tries to kiss her. He wears a reddish-brown jacket; she wears a blue bodice, a light purple skirt, and yellowish-brown sleeves. The picture is a replica of 819 in a different scheme of colouring. The figures here are, however, larger in relation to the landscape than in 819; and there is no rabbit at the foot of the tree. In the foreground is a plant with broad leaves; on the right is a basket of fruit.

Signed in full and dated 1659 (according to the late owner); canvas, $36\frac{1}{2}$ inches by 51 inches.

In the collection of the late Maurice Kann, Paris.

797. **THE SICK GREYBEARD** (or, "January and May"). Sm. 27 and Suppl. 25; W. 188.—Two young women—one seated and wearing a purple skirt and a pink jacket, the other standing and dressed in brown with a white cap—laughing, offer a bone to a sick greybeard. The old man, in a yellow dressing-gown, sits in an arm-chair, holding a cup in one hand and a purse in the other. To the left a chambermaid is warming his bed. On the right are a peasant and a cook at a table. On the wall hangs a picture by Rubens of "Susanna at the Bath." In the foreground are a bottle, plates, egg-shells, and a cat. The look of suffering on the old man's face and the mischievous smiles of the girls are very well rendered. The peasant at the back appears to be Jan Steen himself. It is a very good picture.

Signed in full in the left-hand bottom corner; panel, $19\frac{1}{2}$ inches by $14\frac{1}{2}$ inches.

Described by Descamps. [Engraved in the Choiseul collection, No. 51.]

Sales.—N. C. Hasselaar, Amsterdam, April 26, 1742 (300 florins, Lormier).

W. Lormier, The Hague, July 4, 1763, No. 243 (530 florins, Palthe).

Duc de Choiseul, Paris, April 6, 1772 (400 florins, for the Hermitage collection).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 899.

798. LOVERS AT WINE.—A young man in grey offers a pipe to a girl. She is dressed in a red skirt and an olive-green jacket trimmed with white fur, and holds a glass of wine in her left hand. On the table to the left is a jug. An old woman leaves the room by a door on the left. On the right is a bed. It is a mediocre work.

Signed in full in the left-hand bottom corner near the table leg; panel, 16 inches by 12½ inches.

In the Wachtmeister collection, Vanas, Southern Sweden, 1895 catalogue, No. 58.

799. A YOUNG MAN AND A GIRL WRITING.—In the right foreground a girl dressed in silk sits facing left in profile at a table; her figure is seen to the knee. She holds a pen in her right hand; her left hand hangs down. Behind the table stands a young man writing on a paper. On the table are another paper and an ink-pot.

Described from a photograph.

799a. A Girl drinking, with Two Persons seated.

Sale.—Amsterdam, April 20, 1701, No. 22 (52 florins).

799b. A Man offering a Girl a Glass of Wine. W. 309.

18½ inches by 21 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 71 (80 florins).

799c. A Love Scene.—A man and a girl who offers him a glass of wine; known as "The Man eating Nuts."

21 inches by 16 inches.

Sale.—Jeronimus Tonneman, Amsterdam, October 21, 1754, No. 19 (130 florins).

799d. A Man and a Woman drinking a Dram together. W. 443.

9 inches by 6½ inches.

Sale.—J. P. Wierman, Amsterdam, August 18, 1762, No. 50 (15 florins 15).

799e. A Peasant who seizes a Girl, in a Landscape. W. 445.
—With some accessories.

Canvas, 36 inches by 66½ inches.

Sale.—P. Caauw, The Hague, August 24, 1768, No. 11 (20 florins).

799f. An Old Man drinking with a Young Woman.—There are other figures and accessories. It is very well composed and finely executed. 13½ inches by 20 inches.

Sale.—The Hague, March 31, 1770, No. 53 (38 florins, Waraer).

799g. **An Epicure and his Wife.** W. 464.

Sale.—J. de Moni, Leyden, April 13, 1784.

800. **A Love Scene.** Sm. 44 ; W. 376.—A man sits at table holding a glass of wine. He jests with a girl who stands near, holding a pipe and a beer-jug. They are watched by a woman seated behind a curtain on the opposite side of the room. In the background are an old fiddler, who is playing, and a peasant who stands at the hearth.

25 inches by 21 inches.

Described by Descamps.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 396 (263 florins, Beekman).

800a. **A Girl with a Sewing Pillow and her Lover.**—The man speaks to her. A boy laughs at them.

Panel, 15½ inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 406 (31 florins, Delfos).

801. **A Love Scene.**—A girl is scouring a kettle. A man embraces her round the neck.

Panel, 21 inches by 18 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 149.

802. **A Man and a Girl drinking.**—The girl holds a gaufre on a plate in her lap. A man beside her offers her a glass of wine.

Panel, 12 inches by 9 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 151 (70 florins, Lelie).

803. **A Love Scene.**—In a tavern a woman seated on a bench is persuaded by an old man to drink. Behind them is a peasant asleep.

Canvas, 14 inches by 8 inches.

Sale.—Amsterdam, August 8, 1804, No. 173.

804. **A Woman smoking with a Man.**—The woman sits on a log near a bench. The man is cutting tobacco. In the background are a couple of figures and accessories.

Panel, 9 inches by 7½ inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 38.

805. **A Love Scene.**—In a picturesque cottage a peasant sits on a young woman's lap. Two other persons laugh at the incident.

Panel, 18 inches by 15½ inches.

Sale.—Utrecht, April 22, 1811, No. 111.

806. **The Importunate Old Man.**—An old man puts his hand on the neck of a peasant woman, who is busily scouring a kettle. On one side is a barrow full of cabbages. In the background an old man warms himself at the fire.

Canvas, 13 inches by 15 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 85.

807. A Tavern Scene.—In the foreground a man sits in a jovial attitude, holding a glass in one hand and embracing a woman with the other. At the back a peasant lights his pipe; a minstrel leans on the half-door, singing.

Panel, $22\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 323 (300 florins).

808. A Couple of Lovers.—The girl eats a pie. The man, laughing loudly, holds his glass up in the air.

Panel, 9 inches by 8 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 165.

809. A Man and a Woman seated at Table.—The woman drinks from a glass. The man takes hold of a jug standing near a pie.

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 96 (6 florins 10, Huybrechts).

809a. Two Persons jesting with one another.—An attractive little picture.

Sale.—Rotterdam, June 9, 1828, No. 270.

809b. Two Lovers.

Sale.—Amsterdam, April 13, 1829, No. 380 (2 florins 10, together with No. 379).

809c. A Love Scene.—An old man courts a young maid-servant, who holds a glass.

Panel, 16 inches by $12\frac{1}{2}$ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 287.

810. A Love Scene. Sm. 87; W. 59.—An old man chucks a young girl under the chin. She holds out a coin to him with a significant expression.

Panel, 22 inches by 18 inches.

[W. wrongly identified this with the picture of the Hasselaar sale; see 797.] Exhibited in the British Gallery, 1826 and 1827.

In the collection of King William IV., London, 1833 (Sm.).

810a. A Pair of Lovers.

Panel, 9 inches by $8\frac{1}{2}$ inches.

Sale.—P. van Romondt, Amsterdam, May 11, 1835, No. 135 (10 florins).

811. The Pet Pigeon. Sm. Suppl. 17; W. 387.—A young couple sit together in the foreground of a landscape, amusing themselves with a white pigeon which is perched on the girl's arm. Three other pigeons are near them. Behind them is an elderly man with a fowl that he has just taken from a basket.

Canvas, 26 inches by 32 inches.

Sales.—H. ten Kate, Amsterdam, June 10, 1801, No. 145 (205 florins, Pruyssenaar).

London, 1836 (£36 : 15s.).

812. A Lady and Gentleman in a Room.—The woman sits with a book in her lap, and offers a chair to a man entering the room. He looks at a bed behind the woman.

Panel, 16 inches by 12½ inches.

Sale.—J. Nepveu and A. Zalm, Amsterdam, April 3, 1837, No. 67 (475 florins, Netscher).

813. A Love Scene.—In the foreground of a room stands a man holding a jug and a glass of wine. At a table near him sits a woman peeling an apple. Behind her are a maid-servant and a boy. On the left are two musicians. A man enters at the door in the background.

Panel, 19½ inches by 14 inches.

Sale.—Franzi, Amsterdam, October 5, 1837, No. 46 (24 florins, Wolff).

814. The Old Man in Love. Sm. Suppl. 97; W. 402.—On the right of a room sits an elderly man of respectable appearance; he looks earnestly at a comely maid-servant who brings him a glass of wine, and grasps her by the apron. The scene excites the laughter of a jovial man, who is standing beside a table to the left and pressing down the tobacco in his pipe with his little finger. The floor is strewn with egg-shells.

Panel, 22½ inches by 18 inches.

Sale.—Ew. van Dishoek, The Hague, June 9, 1745, No. 77 (87 florins).

In the possession of the dealer Smith, London, 1842.

814a. The Love-Letter.—In a room a young girl sits leaning on a table. She is thinking about the letter in her hand. It is loosely painted.

Canvas, 25½ inches by 25 inches.

Sale.—Paris, March 22, 1845, No. 37 (100 francs).

814b. A Love Scene.—A girl listens attentively to a young man seated beside her.

Canvas, 14½ inches by 12 inches.

Sale.—Paris, March 22, 1845, No. 38.

814c. A Man and a Woman. W. 470.—In a room a woman, seated on a stone, watches a man going to the cellar. It is carefully rendered.

Panel, 12 inches by 9½ inches.

Sale.—V. L. Vegelin van Claerbergen, Leeuwarden, April 6, 1846, No. 90.

814d. An old Man embracing a Girl. W. 475.—Near them are an old woman and an infant in a cradle.

Canvas, 31 inches by 26½ inches.

Sale.—Amsterdam, 1850.

814e. A Man and Woman sleeping in the Open.—A work of poor quality.

Described by Waagen (ii. 237).

Then (1854) in the collection of Lord Ward, afterwards Earl of Dudley, London; but not in the Dudley sale, London, June 25, 1892.

814*f*. **An old Fop between two Girls.**—They are at the fireside. A peasant looks on.

It is transparent and warm in colour, and carefully and solidly painted.

In the Bredel collection, London, 1854 (Waagen, ii. 290).

814*g*. **The Courtship.**—With very natural details, in harmonious and somewhat restrained colouring.

In the collection of Howard Galton, Hadzor, Droitwich, 1854 (Waagen, ii. 224).

814*h*. **A Girl and a young Peasant.**—They are seated at a table in a room.

Panel, 15 inches by 12 inches.

Sale.—Ridder de Coninck de Merckem, Ghent, August 4, 1856, No. 60.

814*i*. **A Love Scene.**—In a room a young man sits on a bench, holding a jug. He tries to hold a girl fast by the apron. She struggles to free herself, and points to an old man seated outside the door. [Compare 795.]

26½ inches by 23 inches.

Sale.—Paul van Cuyck, Paris, February 7, 1866.

814*j*. **A Proposal.**

Exhibited in Leeds, 1868, No. 610.

Then in the possession of Robert Napier.

814*k*. **The Love-Letter.**—Five figures. In grisaille.

Sale.—E. Purvis, London, 1875 (£320 : 5s., Agnew).

814*l*. **A Soldier seated offers Money to a Girl bringing him Drink.**

Signed ; panel, 14 inches by 12 inches.

Sale.—Nev. D. Goldsmid, Paris, May 4, 1876, No. 120.

815. **A Love Scene.** Sm. 69 and Suppl. 98 ; W. 79 and 357.—Two young people sit on a bench before a cottage. A woman wearing a red dress with lilac sleeves lies on the grass ; she holds an empty cage in one hand, and in the other a lure from which a bird has escaped. Beside her is a boy with a flute ; he wears a red cap and an orange-brown cloak. On the right are a leafy oak and a cottage.

Signed in full on the ground to the right ; canvas, 25 inches by 31 inches.

Sales.—(Probably) H. ten Kate, Amsterdam, June 10, 1801, No. 147 (205 florins, Pruyssenaar) ; a sequel and pendant respectively to "Lovers under a Tree" (819) and "The Pet Pigeon" (811) in the same sale ; the dimensions agree, but the details are not given.

Sir S. Clarke and G. Hibbert, London, 1802 (£105).

H. A. J. Munro, London, June 1, 1878, No. 106.

Demidoff, San Donato, near Florence, March 15, 1880, No. 10,731.

816. The Declaration of Love.—An old man, who is seen in profile and who wears a tall hat with a tassel and a brown cloak, is courting a stout girl and makes her a proposal. She sits quietly with folded hands. She wears a small black cap and a grey costume, the coat of which is thrown back and shows her red bodice. On the right an old woman with a black cap comes forward to keep watch on the importunate old man. The group is painted in strong, warm tones, relieved against a highly illumined white wall.

Panel, 11 inches by $8\frac{1}{2}$ inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 485.

817. AN INTERIOR.—In the centre a girl stands and drinks a glass of wine. Near her on the right sits a woman, at whose side is a man in a broad-brimmed hat. At a table on the left are four men; farther back are two persons conversing. The effect of colour is fine.

Signed on the right with the monogram; panel, $16\frac{1}{2}$ inches by 22 inches.

In the possession of the dealer F. Kleinberger, Paris.

Sale.—Haemacher, Amsterdam, November 30, 1897, No. 103 (1850 florins, Foinard).

817a. The Lovers.

Panel, 10 inches by 8 inches.

Sale.—Von Woyna and others, Bonn, March 1, 1898, No. 207.

818. A MERRY COMPANY.—A young man in a broad-brimmed hat jests with a peasant woman who sits beside him at a table. He pours out wine for her from a pewter pot in his left hand. Farther back are two peasant women at the hearth.

Signed in full on a wooden platform in the centre; 18 inches by $14\frac{1}{2}$ inches.

Sale.—Berlin, March 20, 1900, No. 17.

819. LOVERS UNDER A TREE.—The man has flung himself upon the girl and with both arms presses her to the ground that he may kiss her. His hat has fallen off. Near the girl are two baskets of eatables. In the roots of the tree to the left a rabbit looks out of its burrow. A bird-cage hangs from a bough. Farther back on the right is a wood, and beyond it is a view of a plain. It is a good picture, full of humour and with a fine landscape. [Compare 796.]

Signed in full in the left-hand bottom corner; canvas, 26 inches by $31\frac{1}{2}$ inches.

Exhibited at The Hague, 1890, No. 100.

Sales.—H. ten Kate, Amsterdam, June 10, 1801, No. 146 (205 florins, Pruyssenaar).

F. von Rinecker, Cologne, October 30, 1888, No. 33 (950 marks, A. H. H. van den Burgh).

A. H. H. van den Burgh of The Hague, Amsterdam, September 21, 1904, No. 38 (3000 florins, Hamburger).

820. THE DECLARATION OF LOVE. W. 441.—In an

arbour behind a cottage a girl sits on a bench. Beside her is her lover, dressed in black with a tall hat. In the right foreground is a jug on a cask. It is not in a good state of preservation.

Canvas, 15 inches by 12 inches.

A similar picture—13 inches by 11 inches—was in the sale, J. P. Wierman, Amsterdam, August 18, 1762, No. 48 (35 florins).

Sales.—E. M. Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 143 (30 florins, Spaan); said to be on panel.

C. Buys, Amsterdam, April 4, 1827, No. 50 (178 florins).

A. H. H. van den Burgh of The Hague, Amsterdam, September 21, 1904, No. 126 (510 florins).

[A similar picture, in good condition—canvas, 13½ inches by 11½ inches—was in the sale at Christie's, London, June 17, 1907, No. 37 (£409:10s., P. and D. Colnaghi).—*Translator's Note*.]

821. THE TWO PROPOSALS.—On the left sits a smiling young woman, dressed in a red jacket and green skirt. A young man, swinging a ruler in his left hand, puts his right arm round her waist. On the right stands an old man, dressed in brown with a dark cloak; he has a paper in his left hand, and with the other he holds out a pearl necklace to the girl. An old woman stands near and holds up a gold medal to the girl. On the right is an arched doorway, through which are seen trees and open country. The picture is genuine, but slight in style and undistinguished.

Canvas, 24 inches by 20 inches.

Sale.—Van Oudtshoorn and others, Amsterdam, November 25, 1896, No. 81 (1525 florins).

In the possession of the dealer F. Kleinberger, Paris, 1896 (Bredius).

Sale.—A. Holzman, Van Romunde, etc., Amsterdam, October 31, 1905, No. 105.

822. A GIRL DRINKING. W. 22.—A girl is seated almost in profile to the right. She wears a white cap, a red skirt, and a white apron, and with her left hand raises a tall glass to her lips. A man with an earthenware jug stands beside her. The figures are half-length.

Panel, 9½ inches by 8 inches.

Formerly in the Van der Hoop collection.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2243.

823. BAD COMPANY (or, The Dupe). Sm. Suppl. 39; W. 47.—At a table before the door of a tavern sit a drunken man and an old woman who offers him a glass of wine. The man laughs at a girl who, without his observing it, is picking his pocket. In the background is a man smoking [identified by Sm. as the painter?].

Signed in full on the right; panel, 12 inches by 10 inches.

A copy of an original that came into the English market in 1903. (See Hofstede de Groot, *Oud Holland*, xxii. p. 30.)

In the collection of J. Rombouts, Dordrecht, 1850.

In the Dupper collection, Dordrecht.

Now in the Rijksmuseum, Amsterdam; Dupper bequest, 1870; 1905 catalogue, No. 2248.

824. LOOSE COMPANY.—An old epicure, with a glass in his

right hand, makes pressing advances to a young harlot seated on his right. She laughingly repulses him with both hands, while a simpering old woman on the left takes his purse out of his pocket. A girl, who has filled his glass from a jug in her left hand, pulls the hat off his bald head. On the right is a merry fiddler (with the features of Jan Steen). On the grey wall hangs a lute. It is a cynical and dissolute subject, but is handled with spirit and delicately rendered.

Panel, 10 inches by 8 inches.

In the Schönborn collection, Vienna, 1866.

In the Suermondt collection, Aix-la-Chapelle, 1874.

Now in the Royal Museum, Berlin, 1898 catalogue, No. 795c.

825. A SCENE IN A BROTHEL.—Two couples are in the foreground, and another couple farther back. It is genuine, but overcleaned.

Now in the Cavens collection, Brussels.

826. A SCENE IN A BROTHEL (or, The Courtesan). Sm. Suppl. 105 ; W. 980.—In a room, a girl in deshabelle sits in front of a bed, leaning her right arm on a red silk cushion placed on the back of a large arm-chair. She wears a yellow silk robe and a silver-grey jacket, and has a plume of feathers in her hair. She holds a glass of red wine in her left hand and an open letter in her right. She looks with pleasure towards the door where an old woman stands, receiving money from a man. On the right is a stone wine-cooler with a bottle in it. On the arm-chair to the left lies a little white and brown spotted dog. Behind the girl is a table with a Turkish carpet, upon which are a jug, a plate, and a long glass flute. On the wall hang a clock, a musical instrument, and a picture in a gilt frame representing the story of the Prodigal Son. This is one of the painter's finest works.

Panel, 24 inches by 18 inches.

Sal.—Amsterdam, August 10, 1785, No. 307 (200 florins, Wubbels).

Sold by Netscher to Klerk de Reus, The Hague (Sm.), whose whole collection was purchased by Rothschild.

In the collection of the late Baroness von Rothschild, Frankfurt.

827. A YOUNG WOMAN DRINKING WINE.—A young woman with her neck bare sits facing to the left, with a wine-glass in her right hand. Beside her is a high basket. On the left a man with his back to the spectator goes into the cellar, apparently to fetch another bottle of wine. The picture is genuine, but is much damaged.

Signed in full on the left ; panel, 12½ inches by 10 inches.

In a private collection in Groningen, in the summer of 1896.

828. A PRIEST ADMONISHING A GIRL (or, The Courtesan and Jesuit). Sm. Suppl. 91 ; W. 401.—A girl sits on a bench at an open window and looks mischievously at a priest, who stands outside and raises a warning finger. An old woman stands on the right, leaning with her right hand on the window-sill and with her left on a stick, and watches the priest. In the right background some steps lead to an adjacent room, in which a peasant is kissing a girl. On the floor in front are a

large bottle, a pan, cards, a broken pipe, and other things. It is a very fine picture, excellent in colour and humorous in expression. In its way it is a masterpiece.

Signed in full; panel, $14\frac{1}{2}$ inches by 12 inches.

[Sm. gives its dimensions as 22 inches by 22 inches, but describes it from a copy; W. follows Sm.]

Sales.—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 11.

Gerrit van der Pals, Rotterdam, August 30, 1824, No. 35 (426 florins, Lamme).

D. A. Lamme, Leyden, June 19, 1879.

Henry Doetsch, London, June 22, 1895, No. 427 (1240 florins).

Now in the Municipal Museum, The Hague, 1900 catalogue, No. 353.

829. A SCENE IN A BROTHEL.—In a bed with pale red hangings lies an old man, wearing a nightcap, a green jacket, and a shirt open at the breast. With an eager look, he stretches out his hand to a girl in a grey silk shift who stands at the side of the bed with one foot on a chair. On the back of this chair are a blue and pink dress of shot-silk and a brownish-red jacket trimmed with white fur. On the floor in front are a bottle, a chamber utensil, a pipe, a charcoal-pan, a pair of shoes, and a barking dog. It is painted in a spirited style and with much humour.

Signed in full in the left-hand bottom corner; panel, 19 inches by 15 inches.

Sale.—(Probably) Rotterdam, April 27, 1713 (Hoet, i. 365), No. 5 (40 florins); entitled "Taking off the Shift."

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of A. Bredius, The Hague.

830. AN OLD MAN IN BED TRYING TO DETAIN A GIRL.—A man with a blue nightcap lies in a bed with red hangings, and stretches out his hand to a girl. The girl, who resists, wears a white jacket and stands with bare feet on a chair beside the bed. On the back of the chair are a velvet cloak trimmed with fur, silk clothes and stockings. On the right is a barking dog; on the left are a bottle and other things. The picture is indecorous, but spirited and finely executed, in the manner of the preceding picture (829). A third example was in the possession of the dealer Marpurgo, Amsterdam, about 1890; this picture and the one just described were not in a good state of preservation.

$25\frac{1}{2}$ inches by 22 inches.

Sale.—Hoch, Munich, September 19, 1892, No. 200.

831. A SCENE IN A BROTHEL.—A harlot in a red jacket sits half out of bed; she has received money from a man, and finds it insufficient. He strokes her chin, and an old woman tries to push him away. It is a good picture; the old woman's left leg is especially well painted, but the girl's figure is weak in drawing.

[Probably identical with 845a.]

Now in the Hoogendijk collection, The Hague, No. 167; exhibited on loan at the Rijksmuseum, 1907.

832. A YOUNG WOMAN PLAYING A MUSICAL INSTRUMENT.—In the background is an old woman. Apparently a brothel.

In a private collection, Cologne, about the year 1893.

833. AN INTERIOR.—On the left is a woman in bed. A man diverts himself with a young woman. The man wears a red costume and grey cloak, and holds a glass of wine in his outstretched hand. The woman is dressed in a blue gown, a light purple jacket trimmed with fur, and a brown skirt; she has a pipe in her right hand and a white jug in her left. In the right background are a fiddler and another person. In front of the man are a charcoal-pan and a pipe.

Signed in full in the right-hand bottom corner; 22½ inches by 19 inches.

Now in the collection of C. T. D. Crews, London.

834. THE CAVALIER AND THE GIRL. Sm. Suppl. 33; W. 129.—A man with his neck bare and a cap on his head looks at a cavalier, who holds a girl on his knee. Two men and a woman are at a table, upon which are a ham and a loaf. On a bench beside them are a glass, a pipe, some shrimps, and a jacket. At the open door in the background are a youth and two men who are conversing with a person outside. It is an excellent picture, in the manner of G. Metsu.

Signed in full; 14½ inches by 19 inches.

Described by Waagen (Suppl. 161).

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No.

122.

In the collection of Abraham Robarts, 1822 (Sm.).

Now in the collection of A. J. Robarts, London.

835. BAD COMPANY. Sm. 125, Suppl. 111; W. 140.—In a tavern, a young man dressed in a red jacket and grey breeches is sleeping with his head on the lap of a girl seated to his right. The girl is dressed in blue and holds a glass of wine. Another girl has taken the man's watch from his pocket and gives it to an old woman, who receives it with a look of cunning delight. On the right is a bed. In the left background a man sits smoking at a table laid for a meal; behind him stands a fiddler. On the floor in the foreground is the young man's hat; oyster-shells, cards, and the fragments of a broken glass are strewn about. On the right is a jug. It is a very good picture.

Signed in full in the left-hand bottom corner; panel, 16½ inches by 12½ inches.

Exhibited in the British Gallery, 1822.

Sales.—G. W. Taylor, London, 1823 (£210).

Charles Cope, London, 1872 (£190, Colnaghi).

Now in the Louvre, Paris, 1900 catalogue, No. 2580; acquired in 1881.

836. A MAN GIVING MONEY TO A WOMAN.—Dark and badly hung. Probably genuine. A small picture.

In the collection of Frau Kauffmann, St. Petersburg (?) (A. Bredius).

836a. A little Scene in a Brothel.

In the inventory of the effects of Jakob Lakemann, who died on February 28, 1693, drawn up by the notary C. Ypelaer; priced at 36 florins (A. Bredius).

836b. A little Picture of a Scene in a Brothel.

Sale.—Amsterdam, April 13, 1695 (Hoet, i. 26), No. 32 (18 florins 10).

836c. A little Picture of a Scene in a Brothel.

Sale.—Amsterdam, May 16, 1696 (Hoet, i. 37), No. 65 (52 florins).

836d. A Merry Pickpocket.

Sale.—Amsterdam, April 15, 1699 (Hoet, i. 45), No. 12 (72 florins).

836e. The Cutpurse. W. 405.—Very notable.

Sale.—Rotterdam, April 27, 1713 (Hoet, i. 365), No. 6 (82 florins).

836f. A Young Man in Love, lying in Bed. W. 407.—Very entertaining.

Sale.—The Hague, May 3, 1729 (Terw. 7), No. 81 (63 florins).

836g. An Old Man with a Courtesan.—With several figures and accessories. Very comic.

18½ inches by 14 inches.

Sale.—N. C. Hasselaar, Amsterdam, April 26, 1742, No. 22 (300 florins).

836h. An old Fool in Bed.

12 inches by 10 inches.

Sale.—The Hague, July 15, 1749, No. 29 (26 florins 10).

836i. Merry Company.—A man offers money to a girl. It is a fine picture and carefully executed.

28 inches by 34 inches.

Sale.—Rotterdam, June 28, 1756, No. 21 (58 florins).

836j. A Peasant in a Brothel.

Sale.—Hendrik Bagh, Leyden, August 24, 1761, No. 13 (12 florins).

836k. A Peasant diverting himself with a Peasant Woman.—Another woman picks his pocket.

Sale.—Daniel Marsbag, Amsterdam, October 30, 1775, No. 104 (a pendant to No. 103: see 607).

837. A Girl holding a Goblet.—With other accessories.

Panel, 10 inches by 9½ inches.

Sale.—Jacob Spex, The Hague, May 21, 1777, No. 141 (8 florins 5).

838. A Scene in a Brothel. Sm. 40; W. 292.—There are about eighteen figures. In the foreground sits a merry trumpeter holding a bottle and a glass. On the floor to the right a man is roasting oysters; near him a woman lies asleep in a comic attitude. A merry girl sits beside a musician at a table with other persons. To the left an old man

jests with a peasant woman. The expression of varied passions, the harmonious colouring, and the delicate handling, rank this picture among the artist's best works.

Panel, 19 inches by 19 inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 347 (600 florins, Nijman).

838a. A Scene in a Brothel.—At a half-covered table a man and a girl play backgammon. At the side a man plays the bagpipes. Beside him is a half-drunken woman holding a glass of wine. At the fireside is a man asleep; behind him stands a soldier with a pair of tongs; a man kneels, roasting oysters. In the foreground a merry guest sits on the floor holding a large bottle and a glass. An old man jests with a peasant woman; near them are some musicians. There are many accessories. The expression of the characters is spirited, lifelike, and finely rendered.

Canvas, 16 inches by 19 inches.

Sales.—J. Danser Nijman, Amsterdam, August 15, 1797, No. 236 (180 florins).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 207 (205 florins, Spruit of Ghent).

839. A Peasant with a Woman. Sm. 62; W. 356.—The figures are half-length. The woman looks at a goblet, which she is holding in one hand; she stretches out the other hand to take money, which the peasant offers her with an amorous glance. She wears a red jacket and a plain white cap. The brushwork is most delicate.

Copper, a circular picture, $4\frac{1}{2}$ inches across.

Sales.—J. W. Heybroek, Rotterdam, June 9, 1788, No. 77 (20 florins, Kobell).

Jan. Gildemeester Jansz, Amsterdam, June 11, 1800, No. 206 (41 florins, Bosch of Utrecht).

840. A Woman to whom an old Man offers a Ring. W. 467.—A young woman, who is pregnant, is seated, with her hands upon her hips. An old man stands before her and offers her a ring, at which she looks with evident pleasure. Near her is an old woman.

Panel, 10 inches by 8 inches.

Sales.—G. van der Pot, Rotterdam, June 6, 1808, No. 120 (91 florins, Van Yperen).

Amsterdam, June 13, 1809, No. 137.

840a. An Interior. W. 460.—A drunken youth, with his head on his arm, leans against a cask. Behind him is a woman stealing his purse.

Panel, 8 inches by 7 inches.

Sales.—J. Alenzoon, Leyden, May 10, 1774.

D. de Jongh, Rotterdam, March 26, 1810 (73 florins 50, with pendant, Van Yperen).

840b. A Scene in a Brothel.—A woman, who is seated, picks the

pocket of a cavalier lying on the floor. Another woman hands the cavalier's purse to a man outside the room.

Canvas, 31 inches by 14 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. A. 79. [Compare 851.]

840c. A Peasant gives Money to a Young Woman.—The woman sits in front of a bed. Farther back are other figures.

Sale.—Amsterdam, June 22, 1814, No. 135.

840d. Peasants gambling with Wenches in a Tavern.

Panel, 15½ inches by 17 inches.

Sale.—Baroness van Leyden, *née* Countess Thoms, Warmond, July 31, 1816, No. 36 (200 florins).

841. The Bedroom. Sm. 187; W. 126.—An old man lying in bed endeavours to detain a woman whom he holds by the apron. She stretches out her hand to her companion.

Panel, 17½ inches by 16½ inches.

According to W. a similar picture was in a sale at The Hague, 1747 (26 florins 10); apparently this is confused with a picture in the 1749 sale (*see* 836b).

In the possession of Pennel, London, 1833 (Sm.).

842. The tempting Offer. Sm. 186; W. 381.—A middle-aged man, wearing a cloak and a slouch hat, offers a young woman a ring. She with evident hesitation appears to refuse it, but stretches out one hand to her lover; in the other hand she holds a goblet. The figures are half-length.

Panel, 13 inches by 11 inches.

Imported from Holland into England by Chaplin before 1833 (Sm.).

843. The Dupe. Sm. 122 and 179; W. 372.—A peasant sits holding a fiddle in one hand and a pipe in the other. A young woman at whom he gazes fondly takes the opportunity of emptying his pockets. She is helped by an old woman who hands a glass of wine to the fiddler. The scene is laid in a garden. It is "painted in a free and hasty manner" (Sm.).

Panel, 15 inches by 18½ inches.

Engraved by Sibelius.

In the Roos collection, Amsterdam, 1833 (Sm.).

844. The Admonition. Sm. Suppl. 20; W. 388.—A girl, dressed in a blue jacket with yellow sleeves and a dark-grey skirt, sits in profile with her arm on the back of a chair and a glass in her hand. She looks attentively at an elderly woman who sits near her leaning on the table, and appears by her expression and gesture to be giving advice to her friend. A pewter pot and a cake stand on the table. It is "painted in a neat manner and subdued tone of colouring" (Sm.).

Panel, 12 inches by 11 inches.

Sale.—At Christie's, London, 1836 (£16: 5s: 6d.).

845. The old Rat comes to the Trap at last.—A comely girl is in a curtained bed to the right. An old man at the back is embracing her. The bed-clothes fall down in disorder in the centre of the picture. An old woman leaning on a stick stands in the left background, threatening the couple with upraised hand. Between her and the bed is a cradle with a sleeping child. In the left foreground is a large rat-trap. Mr. R. E. Fry, curator of paintings at the Metropolitan Museum, thinks this "an undoubted authentic example of the master's work."

Canvas, 31 inches by 26 inches.

Sale.—Amsterdam, August 23, 1850, No. 29.

Now in the Metropolitan Museum, New York, No. 11; purchased in 1871.

845a. A Scene in a Brothel (or, The Courtesan). Sm. 86; W. 387.—A young woman sits on the edge of a bed, receiving from an officer a sum of money with which she seems by no means satisfied. In the background is an old woman.

Panel, 20½ inches by 16 inches. [Probably identical with 831.]

Sales.—Sabatier, Paris, March 20, 1809 (455 francs).

Baron von Mecklenburg, Paris, December 11, 1854 (5700 francs).

845b. An Interior.—Steen sitting near a bed; a woman in green; an old man reading.

Sale.—London, 1855 (£108, Pearce).

845c. Three Men offering Presents to a Girl.—Clear and carefully rendered.

In the collection of Matthew Anderson, Jesmond Cottage, near Manchester, in 1857 (Waagen, Suppl. 480).

845d. A Scene in a Brothel.—A drunken man has his attention diverted by a girl while a man steals his purse from his pocket.

Panel.

In the Pinecker collection, Würzburg, in 1863 (Parthey, ii. No. 37).

846. A Scene in a Brothel.—A young woman in a loose gown with a white kerchief offers a glass of wine to an elderly lover. She receives money from him and laughs at his wit.

Panel, 8 inches by 8 inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 378 (200 francs).

847. A Scene in a Brothel. W. 37.—In a tavern a jovial man in black, wearing his hat, sits on a wooden bench. He gives money to an old woman, who wears a brown jacket and a green skirt, and has a bottle hanging at her right side. Behind them a girl lies in bed; she pushes back the curtains. On the floor is a chamber utensil. A sword and a lantern hang on the bed. In the background a man leans on the half-door. The picture is spirited in expression, and every detail is vividly rendered.

Signed in full; panel, 12½ inches by 10 inches.

Sales.—Tibout Regters, Amsterdam, April 18, 1768, No. 9.

J. Witsen, Amsterdam, August 16, 1790, No. 61 (62 florins, Spaan).

J. Bleuland, Utrecht, May 6, 1839, No. 308.

D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 69 (425 francs).

848. A Scene in a Brothel. Sm. 127 and Suppl. 69; W. 96.—A merry young man, sitting in the middle of a room, seizes a girl by the skirt as she passes him. The incident attracts the attention of another young man who sits at the side filling his pipe, and of an older man who stands behind him holding a tankard; a boy is near a window in the background.

Panel, 18½ inches by 16 inches.

Sales.—E. W. van Dishoeck, The Hague, June 9, 1745, No. 77 (87 florins).
Paris, 1825 (1410 francs).

In the Boursault collection, bought by Arteria for Edmund Higginson, Saltmarsh Castle, before 1842 (Sm.).

Sale.—Edmund Higginson, 1860 (£137 : 11s.).

848a. Bad Company.

14 inches by 16 inches.

Sale.—A. Levy, London, 1876 (£997 : 10s.).

[Identified in Redford's "Art Sales" with the picture of the Cape sale (835), now in the Louvre, but this measures 16½ inches by 12½ inches.]

849. The Gallant Officer.—He sits on a chair, courting a maid-servant, and laughingly offers her a coin. He wears a grey felt hat with turned-up brim, a broad collar, a black silk overcoat, a doublet with yellow sleeves, and red stockings. The girl is dressed in a red jacket, a grey skirt, and a white apron; she gently declines the officer's pressing attentions. In her hands she holds a glass of wine and a bottle.

Panel, 14 inches by 11 inches.

Sales.—Néville D. Goldsmid, Paris, May 4, 1876, No. 120.

Baron de Beurnonville, Paris, May 9, 1881, No. 483.

849a. Bad Company.

18 inches by 23½ inches.

Sale.—De Zoete, London, 1885 (£1428, Colnaghi).

850. MERRY COMPANY.—At a table with a red cloth in the foreground is a woman asleep. Near her is an old man holding a glass of wine. On the right near a green-covered chair stands a young man pouring out wine for a girl. In the left background a bagpiper converses with two couples near a bed. The picture is much damaged, but genuine.

Panel, 18½ inches by 22 inches.

Exhibited by Rupprecht's successors, Munich, 1889, No. 121.

Sale.—H. Th. Höch, Munich, September 19, 1892, No. 201.

851. THE CAVALIER ROBBED.—On the paved floor of a room lies a drunken cavalier, with his head in the lap of a girl seated on the bed. She is trying to sew the man's hair to the pillow. On the left

a girl, pointing to the drunkard, hands his well-filled purse to a man who appears at the open window. In the left foreground is a chair.

Signed ; canvas, 42 inches by 33 inches.

Sale.—Wurster, Cologne, June 15, 1896, No. 290. [Compare 840*b*.]

852. A SCENE IN A BROTHEL.—On a low stool sits a jovial fellow, kicking out his feet for amusement and holding his glass high in the air with his right hand. While he diverts himself with a girl seated on his right, a man standing on his left steals his purse from his pocket while filling his glass with the other hand. In the foreground are a charcoal-pan and a clay pipe on a pillow.

Panel, 11½ inches by 9½ inches.

[Described from a reproduction in a sale catalogue.]

Now in the collection of H. Pickersgill Cunliffe, London.

853. A GIRL WITH OYSTERS. Sm. 41 ; W. 25.—At a table to the right sits a girl whose figure is turned to the left almost in profile. She wears a red jacket trimmed with ermine, and has pearls and a yellow ribbon in her hair. On the table are some oysters ; she holds one in her hand. At the back, through an open door, is the kitchen, in which a man and a woman are opening oysters. On the right is a bed. The picture is most exquisitely rendered. The head, the hands, and the various accessories recall the delicacy of Mieris, and the colour has the freshness of Metsu.

Panel, 8 inches by 5½ inches, rounded off at the top.

Described by Nagler.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 349 (501 florins, Van Winter).

In the Van Winter collection, Amsterdam.

In the collection of Six Van Hillegom, 1833 (Sm.).

Now in the collection of Jan Six, Amsterdam, No. 140.

854. THE SPENDTHRIFT (or, *Lightly Come and Lightly Go*). Sm. 148 ; W. 87.—Five persons are in a large room hung with tapestry. At a table before the hearth sits a man dressed in black silk with a lace collar. A young woman offers him wine. Near them a woman is opening oysters. Behind the young woman stands a man with a red cap. In the foreground a boy pours wine from a bottle into a jug. A dog sniffs at a half-peeled lemon placed on a chair in front. To the left is seen an adjacent room, in which two men are playing backgammon. Above the chimney-piece is a picture of Fortune, inscribed, "Soo gewonnen soo verteerd" ("Lightly come and lightly go").

This picture was the finest of the three by Jan Steen in the Hope collection. But there is perhaps too large a patch of white in the centre, formed by the table-cloth and the light dress of the woman. The vista and the effect of light are very delicate.

Signed in full, and dated 1661 ; canvas, 32 inches by 42 inches.

Described by Nagler, Waagen (ii. 118), and Ch. Blanc.

Exhibited at the British Institution, 1815 ; at Manchester, 1857, No. 936 ;

at the Royal Academy Winter Exhibition, London, 1881, No. 104; and at the South Kensington Museum, 1891, No. 11.

Formerly in the collection of T. H. Hope; and then in the collection of Lord Francis Pelham Clinton Hope, Deepdene, sold as a whole in 1898 to P. and D. Colnaghi and A. Wertheimer.

Now in the Neumann collection, London.

855. THE OYSTER FEAST (or, An Oyster-shop). Sm. Suppl. 62; W. 146.—In the foreground a man in black hands an oyster to a lady. She wears a red velvet jacket, a grey skirt, and a linen cap, and holds a glass of wine. In the middle distance is a table, at which an old woman is opening oysters; a laughing man stands near her with a dish. Farther back a man is conversing with a maid-servant. There are various accessories. It is very finely and carefully painted.

Signed in full in the upper left-hand corner; panel, 15 inches by 12 inches.

Described by Waagen (Suppl. 442).

Sales.—R. de Neufville, Leyden, March 15, 1736, No. 11 (64 florins).

J. van der Marck, Amsterdam, August 25, 1773 (186 florins, Wubbels); "A Girl asleep and a Man smoking" (762) was sold as a pendant to this, Amsterdam, 1804.

J. Kleinenberg, Leyden, July 19, 1841, No. 213 (1071 florins, Lamme or Nieuwenhuys).

In the collection of Sir Hugh Hume Campbell, Bart., Marchmont House, 1857 (Waagen); sold, London, June 16, 1894.

Now in the collection of George Salting, London.

856. THE ARTIST EATING OYSTERS. Sm. 3 and Suppl. 5; W. 127.—In a handsomely furnished room Jan Steen sits at a heavy oak table with an oyster in his hand. He looks with a smile at a young woman, dressed in a brown silk jacket trimmed with white fur and a white apron, who stands on the right; she presses her left hand on her breast and offers Steen a glass of wine with the other hand. An old woman, standing to the left, is opening an oyster for him. To the left a comely lad in grey, holding a jug, looks out of the picture. On the table is a dish of oysters; an Oriental carpet, spread on the table, is turned back; over it on the right is a white cloth, upon which are a china dish, a loaf on a plate, a bottle, and other things. In the right foreground is a bench upon which are another dish of oysters, a lemon, and a knife. A dog sniffs at the lemon. In the left foreground is an arm-chair on which lies the artist's sword. Near it is a wine-cooler holding a jug and a bottle. Behind the group is a large stone chimney-piece, adorned with stucco reliefs and a figure of Fortune. Behind the figure a sea-piece in a frame with a shell pattern is let into the upper panel. To the left of it is a Gobelins tapestry; a chandelier hangs from the ceiling. Through a doorway on the left is seen a staircase, down which come a couple of distinguished appearance. The picture is cool in colour; the picture of the Neumann collection (854) is warmer and still finer. But this is one of the finest works of Steen. In the following year he borrowed for the Neumann picture individual details, such as the chimney-piece, the middle group, and the dog.

Signed in full with the full Christian name, and dated 1660 ; canvas, 42 inches by 54 inches.

Described by Waagen (iii. 262).

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 175 (420 florins).

In the collection of Gerard Hoet, The Hague ; bought by Lormier (275 florins).

Sale.—W. Lormier, The Hague, July 4, 1763, No. 250 (950 florins, Captain Baillie).

Now in the collection of the Earl of Lonsdale, Lowther Castle, No. 247 ; it was there in 1842 (Sm.).

856a. The Artist eating Oysters. W. 308.—With other figures and accessories.

35 inches by 48½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 70 (230 florins).

857. An Interior with Persons eating Oysters. Sm. 7 ; W. 290.—There are various persons, among them a jovial man eating oysters with a young woman ; and there are many accessories. The artist has portrayed himself. This is one of the most notable and most carefully executed works of the artist.

27½ inches by 42 inches.

Wrongly identified by Sm. with the picture of the Lormier sale, 1763 (see 856) ; it is rather to be identified with the Van der Vugt picture (see 856a), but that was said to be larger.

Sale.—Amsterdam, May 11, 1756 (Terw. 138), No. 24 (360 florins).

857a. Six Persons at Table eating Oysters.—In the foreground a woman converses with a man who offers her an oyster.

Panel, 16 inches by 13 inches.

Sale.—The widow Van Ingen, *née* Berg, Haarlem, July 27, 1827, No. 9 (125 florins, Schrijver).

858. A Merry Company eating Oysters. W. 332.—A woman offers an oyster to a young man.

Panel, 22 inches by 15½ inches.

Sale.—J. de Moni, Leyden, April 14, 1784.

858a. Portrait of Frans Hals.

Sale.—Antwerp, February 24, 1851, No. 136.

859. SUPPOSED PORTRAIT OF THE ARTIST.—Turning slightly to the right, he smiles at the spectator. He wears a bluish-green cap, a reddish-brown coat with sleeves, and a light overcoat with half-sleeves of a brownish-yellow cloth. Under his right arm he holds a bassoon ; with his left hand he takes a pinch of snuff from a box in his right hand. The background is dark.

It is doubtful whether this is a portrait of Jan Steen and whether it was painted by him. Possibly it is his work, but many details suggest the work of Harmen Hals.

Canvas, oval, 30½ inches by 25½ inches.

Now in the Suermondt Museum, Aix-la-Chapelle, 1883 catalogue, No. 132.

860. PORTRAIT OF THE ARTIST. Sm. 182; W. 1.—A half-length, life size. The figure is turned slightly to the right; the hands rest on the back of a chair. His long brown curls fall on his shoulders; he has a small moustache. He wears a dark grey costume with a white collar that reaches down to his breast. In the background to the right is a landscape. An "indifferently painted picture" (Sm.).

Signed in full on a stone balustrade to the right; canvas, 29 inches by 24½ inches.

Described by Ch. Blanc.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 458.

Bought by C. H. Hodges in Amsterdam, 1821.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2232; it was there in 1833 (Sm.).

861. PORTRAIT OF THE ARTIST, OR OF ONE OF HIS SONS.—The figure, a half-length, life size, is turned to the right. He lays his right hand on his breast, and lets the other hang down. He looks towards the spectator. The dress is black; the face is healthy in colour and still very youthful.

Now in the Von Liphart collection, Rathshof, near Dorpat.

862. The Artist as a Beggar.—In the centre of a market-place an old woman sells fruit to a woman in blue. On the right is a beggar holding out his hat; in front of him is a dog. On the left stand two youths; other persons are in the background.

Signed in full; panel, 16 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 241.

In the collection of the Rev. John Daubuz, London.

863. PORTRAIT OF THE ARTIST; A WHOLE LENGTH. Sm. 121; W. 64.—He sits in a chair turned slightly to the right, with his legs crossed in a comfortable attitude. He is playing a mandoline and merrily singing to his own accompaniment. He wears a brown jacket with yellow sleeves, green slashed hose, and a dark red cap. A reddish-brown cloak hangs on the back of the chair. On a table to the right are some books and a pewter pot. Behind him is a dark green curtain. The various textures are well distinguished and delicately rendered, and the composition is spirited.

Panel, 22 inches by 16½ inches.

Described by Waagen (ii. 184). [Engraved by C. W. Marr as frontispiece to Sm., vol. iv.]

Exhibited at the Royal Academy Winter Exhibition, 1889, No. 77; at the Burlington Fine Arts Club, 1900, No. 38; at the Guildhall, London, 1903, No. 141; at the Portrait Exhibition, The Hague, 1903, No. 121*a*.

Sales.—Sir J. Yonge, London (£31:10s., Forman).

J. A. Brentano, Amsterdam, May 13, 1822, No. 324 (90 florins, or 295 florins). [Sm.]

A. Meynts, Amsterdam, July 15, 1823, No. 120 (397 florins, Engelberts).

In the collection of the Baron Verstolk van Soelen, 1833 (Sm.); he sold it (1600 florins).

Now in the collection of the Earl of Northbrook, London, 1889 catalogue, No. 97.

863a. Portrait of the Artist, holding a Pipe.

Engraved by P. de Mare and J. C. Cornet, 1755.

863b. Jan Steen in the Gaufre-Shop. W. 324.

Sale.—Van Gemert, Antwerp, June 7, 1764, No. 8 (31 florins).

864. Portrait of the Artist. Sm. 49; W. 477.

Canvas, oval, 46½ inches by 27 inches.

Sale.—Le Brun, Paris, April 11, 1791 (200 francs).

864a. Portrait of the Artist.

Sale.—Everh. Boers, The Hague, September 21, 1808.

864b. Portrait of the Artist.

Canvas, 28 inches by 34 inches.

Sale.—Amsterdam, July 13, 1812, No. 113.

864c. Portrait of the Artist holding a Palette.

Canvas, 43½ inches by 33 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 623.

864d. A Mandoline Player.—Probably a portrait of the artist.

On the wall hangs a palette; farther back are some sketches and a draughtsman's pen. It is very carefully rendered.

Canvas, 11 inches by 9½ inches.

Sale.—Amsterdam, May 6, 1845 (350 florins, Neeve).

865. Jan Steen playing the Mandoline. W. 473.—At his feet is a beer-jug. On a table are a book and papers, a pipe, and a charcoal pen. In a recess in the wall is a bottle. Upon a shelf are books. At the back is a sideboard, upon which stand a plate and an earthenware pot. On the wall hangs a palette.

Panel, 11 inches by 9½ inches.

Sales.—(Probably) B. Beekman, Rotterdam, June 9, 1828, No. 3 (50 florins, Van der Linden).

Héris, Brussels, July 19, 1846, No. 71.

865a. Portrait of the Artist with Palette and Brush.—Very lifelike and spirited in execution.

In the collection of the Duke of Bedford, Woburn Abbey, 1857 (Waagen, Suppl. 336).

865b. Portrait of the Artist.—He is seated, with a smile on his face, and plays the mandoline. He wears a grey jacket and red hose.

Canvas, 9 inches by 7½ inches.

Sales.—J. Caudri, Amsterdam, September 6, 1809, No. 63 (40 florins, Spaan).

J. B. Mettenbrinck, Amsterdam, April 16, 1861, No. 36 (228 florins, Hollander).

865c. An Alleged Portrait of the Artist.—The figure, a half-length, life size, is turned to the right. He wears a cap and a grey costume with a pleated collar. He has brown hair, a moustache with the ends turned up, and thin whiskers. It is a fine portrait.

Canvas, 27 inches by 19 inches.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 491.

865d. Portrait of the Artist as a Sportsman.

Canvas, 48 inches by 41½ inches.

Exhibited at Brussels, 1882, No. 232.

In the Muysier collection, The Hague.

Sale.—Amsterdam, November 14, 1883.

865e. Portrait of the Artist.—A half-length; he is dressed in black, with a black cap.

Panel, 9 inches by 9 inches.

Sale.—Stiels and others, Cologne, May 24, 1897, No. 223.

865f. Portrait of the Artist.—A half-length. He holds a palette. Probably this is not a genuine work.

6 inches by 4½ inches.

Sale.—Van Meerten, Delft, August 26, 1902, No. 430.

865g. Portrait of the Artist filling his Pipe.

Engraved by J. Heidelot.

866. THE ARTIST AND HIS WIFE.—In an interior the artist shows his son how to draw a butterfly. His wife sharpens a stick of charcoal. In the background a pupil, with his back to the spectator, stands before a very large canvas. The picture is very fine; it is light in tone and carefully executed.

Signed; panel, 15½ inches by 12 inches.

Now in the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 78.

866a. Jan Steen, with his Wife asleep.

Sale.—Amsterdam, September 12, 1708 (Hoet, i. 127), No. 40 (101 florins).

866b. Jan Steen and his Wife. W. 418.

10 inches by 8 inches.

Sale.—Cornelis van Lill, Dordrecht, July 18, 1743, No. 11 (41 florins).

866c and 866d. Jan Steen and his Wife. W. 431.—Two small pictures.

9½ inches by 8 inches.

Sale.—Pompe and Jan van Huysum, Amsterdam, October 14, 1749, No. 22 (30 florins).

866e. Jan Steen and his Wife.—She holds a glass of wine. It is very natural and humorous.

Copper, circular, 4 inches in diameter.

Sale.—Van Kinschot, Delft, July 21, 1767, No. 51 (14 florins).

866f. Jan Steen and his Wife, seated at Table and asleep.

14½ inches by 17 inches.

Sale.—The Hague, March 31, 1770, No. 7 (8 florins).

866g. Jan Steen and his Wife at Music.

11½ inches by 9 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 22 (43 florins, Rouwalt).

866h. Jan Steen and his Wife in Merry Mood at a Tavern.—

The accessories and all kinds of domestic utensils are painted in a spirited manner.

Panel, 21½ inches by 26 inches.

Sale.—Amsterdam, June 13, 1809, No. 138.

866i. The Artist's Family (or, A Garden Scene). Sm. 199.—

The scene is supposed to represent Jan Steen's house and garden at the time when he carried on the business of a brewer. It is a fine afternoon. Steen's wife has set out a table with a meal in front of the house, and is seated at the table with her children. Jan Steen is conversing with a woman in an arbour in the garden.

Canvas, about 21 inches by 27 inches.

In the possession of the dealer Albertus Brondgeest, Amsterdam, 1813.

In the possession of the dealer Chaplin, 1833 (Sm.).

867. Portrait of the Artist and his Wife. W. 183.

Canvas, 16½ inches by 14 inches.

In the Leuchtenberg Gallery, Munich, 1856 (W.); this collection is now in St. Petersburg. [Compare 868, a picture of the same size.]

868. Portrait of the Artist with his Wife, who plays the Mandoline.—Near them is a man-servant. In the left background of the room is a window with bull's-eye panes. On the right is a bed with a canopy and green curtains. Steen's wife is seated in the centre of the foreground; she wears a yellow silk dress and a pink silk bodice. To the left, and farther back, sits Jan Steen in a comfortable attitude; he leans his right arm on a table, upon which is an orange, and in his left hand holds out a glass which the servant fills. A picture hangs on the wall at the back.

Signed in full to the right on the wooden framework of the bed; panel, 16½ inches by 14 inches.

Sales.—Favart, Paris, March 24, 1860.

Neven, Cologne, May 17, 1879, No. 192.

869. A COMPANY IN A GARDEN, APPARENTLY THE ARTIST'S FAMILY. Sm. Suppl. 94; W. 75.—In the centre of the foreground the artist and his wife sit at a table, upon which are the remains of a meal. The artist, wearing a loose yellow jacket, sits to the right, smoking a pipe. His wife is asleep, with her arms resting on the table. On the left two children are blowing soap-bubbles. In the background a

maid-servant carries away a dish. "Painted in a fine masterly style" (Sm.).

Signed in full; canvas, 26 inches by 34 inches.

Described by Waagen (ii. 13).

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 88; and by the dealers Lawrie and Co., London, 1903, No. 6.

Sales.—Gerard van Oostrum, The Hague, September 23, 1765, No. 64 (16 florins).

Duc d'Alberg, Paris, 1817 (£362, Seguier).

G. W. Taylor, London, 1823 (£231, Hume).

J. Roelofs, Amsterdam, March 8, 1824, No. 145 (445 florins, Roos).

In the Hugh collection, London.

In the collection of H. A. J. Munro, London, 1842 (Sm.).

Sale.—H. A. J. Munro, London, July 1, 1878, No. 106 (£241 : 10s., Butler).

In the collection of Charles Butler, London.

In the possession of the dealers Lawrie and Co., London.

In the collection of the late Maurice Kann, Paris.

870. THE ARTIST'S FAMILY.—Upon a verandah paved with stone, the artist's wife sits facing the spectator at a table on which is a parrot's perch. Jan Steen is somewhat farther to the left; he has a paper in his hand and rests his arm on the table. He looks at his wife. Near her on the right a little girl is playing with a kitten on the floor. Behind her a child sits in an infant's chair, watched by the eldest sister. A maid-servant, carrying a jug and a dish, comes down a staircase at the back. From the ceiling hangs a curtain; through a window at the left is a view of a landscape.

Signed in full; panel, 24 inches by 18½ inches.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1899, No. 53.

871. Jan Steen offering Drink to a Woman who is Pregnant.—With many accessories significant of a degraded household. A very humorous composition.

33 inches by 42 inches.

Sale.—Rotterdam, September 20, 1756 (Terw. 161), No. 24 (25 florins).

871a. Jan Steen drinking Wine with his Father and his Wife.

41 inches by 33 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771 No. 21 (105 florins, Rouwalt).

871b. Portrait of Jan Steen's Brother.

In the Royal Castle, Berlin, 1863 (Parthey, ii. 577).

872. THE BAKER OOSTWAARD AND HIS WIFE CATHARINA KEIZERSWAARD. Sm. 10; W. 4.—The baker, with smiling face turned toward the spectator, is laying new loaves on a wooden tray. His figure is seen to the knees. His sleeves are turned up, and his long hair falls on his shoulders. At the window, which is overgrown with trailing vine shoots, his wife looks in and points to a cake. In

a basket near her are pastries ; some cracknels are hung on the window-frame. On the right Jan Steen's boy blows a horn.

The picture has on the back a long Dutch inscription, which may be translated as follows :—

"This is a family piece,

"The baker is the portrait of Arent Oostwaard,

"The woman . . . Catharina Keizerswaard,

"The youth is done after a son of Jan Steen's,

"This baker and his wife have lived on the [Old] Rhine, three or four houses from the Vrouwebrugge, between the Vrouwesteeg and the Hospital in Leyden. It is now, January 1738, more than 79 years past since the picture was painted."

Thus the picture was painted about 1658. It is carefully executed. The textures are very well rendered. The colouring is fine, and the drawing correct. It recalls a similar picture by A. Van Ostade.

Signed in full in the left-hand bottom corner ; panel, 15 inches by 12½ inches.

Described by Nagler and Ch. Blanc.

Engraved by J. Bemme.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 45 (160 florins).

G. van der Pot, Rotterdam, June 6, 1808, No. 119 (705 florins,
Johs. Eck en Zoon for the Amsterdam Museum).

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2233.

872a. Portrait of Metsu and his Wife. Sm. 29 ; W. 476.—Half-length figures. [Perhaps two pictures.]

Panel, 8 inches by 6½ inches ; rounded off at the top.

Sale.—Paris, 1774 (1280 francs).

872b. Portrait of Jan van Goyen.—Carefully executed.

Panel, 8½ inches by 7 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 92 (46 florins, Nieuhoff).

872c. Michael Nostradamus seated at Table.

Panel, 9½ inches by 8 inches.

Sale.—London, June 22, 1903, No. 75.

873. Portrait of a Young Man.—A half-length. The man is turned to the right ; he has long black hair, and wears a light dress. The background is dark.

Panel, 17 inches by 14 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 230.

In the collection of the Marquess of Lansdowne, Bowood.

874. A YOUNG HORSEMAN.—A beardless youth with long hair, in a handsome costume, rides to the right on a black horse and looks at the spectator. He holds a switch in his right hand and the reins in his left ; he has a red saddle. On the right a dog is running with the horse ;

the dog's tongue lolls out of his mouth. In the background is a broad, flat landscape. To the left is a large tree.

About 40 inches high.

In the possession of the dealers Lawrie and Co., London, April 1899, as a work by Th. de Keyzer.

Now in the collection of Fairfax Murray, London.

874a. Portrait of a well-dressed Man.

8 inches by 6 inches, oval.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 146.

874b. Portrait of a Man.

Signed in full; canvas, 35 inches by 28 inches.

Sale.—Amsterdam, April 13, 1829, No. 153 (1 florin).

874c.—Portrait of a Man.

Exhibited at Leyden, 1850, No. 142, by "D.D."

874d. Portrait of a Man.—A half-length portrait of a man turned slightly to the right. He has a dish in his left hand; he holds his nose with his right, and leans his head back.

Panel, 2 inches by 2 inches.

Sale.—Stiels and others, Cologne, May 24, 1897, No. 224.

874e. Portrait of a Violinist.—The man sits facing the spectator, with his right leg thrown over the left, in the midst of his musical instruments. He is dressed in brown, and has a black hat. He is tightening the strings of his violin. To the right is a harpsichord, upon which lie a music-book and a set of bagpipes. On the wall hang a zither and a reed-pipe. To the left are a drum, a bass viol, and an organ. On the floor lie a music-book, an English flute, a psaltery, and a dulcimer.

Signed in full to the right on the harpsichord; panel, 11½ inches by 12 inches.

In the collection of D. F. Scheurleer, The Hague.

875. PORTRAIT OF A MAN.—He wears a brown costume, and has long hair.

20 inches by 16 inches.

Sale.—Arthur Kay, of Glasgow, London, May 11, 1901, No. 115.

876. PORTRAIT OF A MAN SMOKING.—A half-length, about life size. The man is turned to the right in profile. If memory serves, he is dressed in grey and has a red cap. In the background is a landscape, with evening light, under a sombre sky. Some ascribed the picture to Harmen Hals, and were reminded in the landscape of A. Brouwer; the two artists might have painted the picture together in the studio of Frans Hals. The landscape, however, does not seem significant enough for A. Brouwer, and the whole work is rather to be regarded as a genuine example of Jan Steen: there is no reason to doubt the authenticity of the signature.

Indeed, the landscape is very good for him; only the figure, from its large size, makes an unfavourable impression.

Signed in full in the right-hand bottom corner; panel, 23 inches by 17 inches.

Sale.—James Orrock, London, June 4, 1904, No. 296.

876a. Portrait of a Woman in a Landscape.—A three-quarter length.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 151.

877. Portrait of a Child with a Garland of Flowers.

Panel, 6 inches by 7 inches; oval.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 618.

878. SO-CALLED PORTRAIT OF THE BURGOMASTER OF DELFT AND HIS DAUGHTER.—The man sits in the centre, upon the steps in front of his house; he holds a sheet of paper. His daughter descends two steps to the left towards the spectator. The man is dressed in black; the girl has a blue skirt and a greyish-purple gown. A beggar-woman in red, with a boy, addresses the man from the right. In the distance, to the right, is the tower of the Oude Kerk, at Delft; to the left of the man's head is seen a small tower. A stone bridge, bearing the arms of the town, leads over the Oude Delft. To the left, in the window of the house, is a bouquet of flowers in a glass. The house projects slightly in front of the other houses in the street. The foliage of trees covers part of the picture.

The picture is authentic, but not a masterpiece. The man's head is too large in relation to the girl. Since the sale of 1808 the picture has passed under the name of "The Burgomaster of Delft and his Daughter." If the tradition is correct, the persons represented are Geraldo Briel van Welhoeck (1593-1665) with his daughter Anna, who was born in 1638, and married in 1656 Adriaan Bogaert van Beloy.

Signed in the full on the edge of a step, and dated 1655; canvas, 32½ inches by 27 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 238.

Sales.—E. M. Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 142 (75 florins, Nieuwenhuys).

Domsert, London, 1811 (£88, Charlesson).

Purchased by Edward, Lord Penrhyn, from the dealer, Nieuwenhuys. Now in the collection of Lord Penrhyn, Penrhyn Castle.

878a. A Fisherman and his Family.

Sale.—Hankey, London, 1799 (£73:10s., Fowler).

878b. A fine Gentleman, a Lady, and a Beggar.

Sale.—Brooks, London, 1871 (£147, bought in).

878c. A humorous little Portrait. W. 435.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755, No. 24 (13 florins).

879. The Interior of a Church during Service. Sm. 43; W. 351.—There is a numerous congregation. The scene is finely lighted by large windows.

Canvas, $24\frac{1}{2}$ inches by 32 inches.

Sale.—Belinarde, Paris, 1785 (1002 francs).

880. A VIEW OF THE DAM IN AMSTERDAM. W.

434.—In the left background is the town-hall, with the Nieuwe Kerk beside it; to the right is the weigh-house, bearing the arms of Amsterdam. In the right foreground is a man in a bright red jacket with a barrow of apples; he is taking money from a woman. In the centre of the foreground is a young woman with a fish-basket; she wears a black jacket, a red bodice with reddish-brown sleeves, and a dark skirt. A little way behind her to the right two men converse with a woman who has her back to the spectator. To her left are two children, a boy and a girl; the boy is eating a long sweetmeat or sausage. From the left-hand corner a man with red sleeves pushes towards the right a barrow laden with sacks. In the background are numerous other figures. Of special excellence are a cavalier with a white silk doublet and a short red cloak; a droll crier; a Turk wearing a white turban, a light blue cloak, and a yellow undergarment; and a Polish Jew with a red cap and a long cloak. The back of the square is in sunlight. The town-hall has red shutters. There are clouds in the sky. The picture is in bad condition; it is much cracked, and has been considerably retouched. It hangs in a bad light, and no definite opinion can be formed as to its authenticity.

Signed in full to the left on the cornice of a lofty house with a gable; canvas, $42\frac{1}{2}$ inches by $51\frac{1}{2}$ inches.

Sale.—D. Reus, Amsterdam, May 24, 1752, No. 23 (50 florins).

Now in the possession of the Royal Society of Antiquaries ("Koninklijk Oudheidkundig Genootschap"), Amsterdam.

881. A LANDSCAPE WITH A CANAL.—In the manner of Aart van der Neer. In the foreground are nine figures. Two of them are taking pigeons out of a pigeon-cot. It is a very good and characteristic work.

Signed in full in the left-hand bottom corner; panel, 14 inches by $18\frac{1}{2}$ inches.

Formerly in the collection of M. de Crillon, Paris; and in that of the Princesse de Polignac, *née* de Crillon, Paris.

In the collection of S. de Jonge, Paris, since 1900.

881a. A Winter Scene.

Sold by H. Appelboom, The Hague, to Field-Marshal Wrangel, Governor-General of Pomerania, July 3, 1651 (32 florins). Compare 2a, 115a, and 115b. [Communicated by O. Granberg to A. Bredius, December 1904.]

881b. A small Picture with ruined Buildings.

Sale.—Amsterdam, May 16, 1730 (Hoet, i. 349), No. 20 (3 florins).

882. A Landscape with Gipsies and Peasants. W. 446.
20 inches by 16 inches.

Sale.—Leyden, June 1, 1765 (Terw. 448), No. 29 (28 florins 10).

882a. A Landscape with small Figures. W. 453.

Panel, 10½ inches by 13 inches.

Sale.—Van Nispen, The Hague, September 12, 1768, No. 104 (11 florins 5).

882b. A Landscape.—In the foreground near a tent is a woman with a child in her lap. A man lies asleep on the ground. A boy blows the fire underneath a pot. In the background are several figures.

Panel, 15 inches by 13 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 23, 1785, No. 408 (10 florins, Fouquet).

882c. A Landscape.

Sale.—Rotterdam, April 26, 1830, No. 220 (91 florins, Hulswit).

882d. A Winter Scene.

Exhibited in Leyden, 1850, No. 145, by H. Obreen.

883. A rocky River Valley.—In the foreground a drunken peasant is led away by a woman and a boy.

Signed in full; panel, 14 inches by 13 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 414.

883a. The Beach at Scheveningen.

Sale.—D. Macintosh, London, 1857 (£68, Mills).

884. A Winter Landscape.—There are sledges, horses, women, and children on the banks of a frozen stream near a village.

Panel, 11½ inches by 17 inches.

Sale.—Amsterdam, February 18, 1875, No. 149.

884a. A Landscape with a Village.—At the side of a road sit musicians and a woman who shows a coin. A cart is being driven quickly away from the village. Peasants on the road shout after it. The attribution to Jan Steen is uncertain, according to the sale catalogue.

Canvas, 29½ inches by 40 inches.

Exhibited by Rupprecht's successors, Munich, 1889 catalogue, No. 184.

Sale.—H. Th. Höch, Munich, September 19, 1892.

885. A PEASANT WITH GOATS IN A LANDSCAPE.—
In the manner of Weenix.

Sale.—Clancarty, London, March 12, 1892, No. 84.

886. A RIVER LANDSCAPE IN WINTER.—With build-

ings, children, golfers, a small booth and a market-woman, a child with skates, and other objects. The little figures are good.

A false signature in the bottom left-hand corner; canvas, 37 inches by 33 inches.

Exhibited in Leeds, 1889.

Sale.—Fraser, London, May 7, 1904, No. 81.

886a. Some Men and dead Animals.—With many accessories.

Sale.—Jonas Witsen, Amsterdam, March 13, 1717, No. 56 (70 florins).

887. A little Picture, with poisoned Vegetables for Rats and Mice. W. 482.

Sale.—The Hague, April 24, 1737 (Terw. ii.), No. 8 (25 florins 15).

888. Fruit and Still-Life on a Table with a red Cloth.

Signed with the monogram; canvas, 28 inches by 23½ inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901.

Now in the collection of Hugh P. Lane, Dublin.

888a. A Picture.

Sale.—Amsterdam, May 16, 1730 (Hoet, i. 349), No. 17 (16 florins 10).

888b. A Cabinet Piece.

Sale.—Cornelis Wittert, Rotterdam, April 11, 1731, No. 61 (60 florins).

888c. A small Picture.

Sale.—Amsterdam, March 18, 1739 (Hoet, i. 570), No. 85 (1 florin).

888d. A humorous Scene. W. 422.

10½ inches by 14 inches.

Sale.—Ew. van Dishoek, The Hague, June 9, 1745, No. 122 (21 florins 15).

888e. A humorous little Picture. W. 426.

16 inches by 12½ inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 52 (38 florins).

888f. A small Company Piece.—Very carefully executed.

Sale.—The Hague, July 15, 1749 (Terw. 54), No. 27 (33 florins).

888g, 888h. Two attractive little Pictures.

9 inches by 7 inches.

Sale.—The Hague, September 26, 1752 (Terw. 66), No. 8 (80 florins).

888i. Two comic Figures.

Sale.—H. van der Werff, Rotterdam, April 19, 1816, No. 41 (5 florins, Dikin).

888j, 888k. Two humorous Scenes.

Panel, 9 inches by 8 inches.

Sale.—C. S. Roos, Amsterdam, August 28, 1820, No. 104 (150 florins, De Vries).

888l. A rich Composition.

Sale.—Utrecht, June 27, 1825 (166 florins, Van der Berg).

888m. A Scene with Life-size Figures.

Sale.—Rotterdam, April 11, 1827, No. 73 (25 florins, Lamme).

888n. A Picture with Candlelight.

Sale.—Rotterdam, April 11, 1827, No. 89.

889. An Interior.

Panel, 6 inches by 8 inches.

Sale.—Hélène Herry, Antwerp, September 18, 1848, No. 89.

258. The Dealer (or, The Boy with a Duck). W. 335.—
[*Translator's Note.*—A full description of this important picture, which was rediscovered too late for adequate treatment in its place at pp. 76-7, is appended.]—A short flight of stone steps rises immediately from the sunlit foreground, and then descends into a dark vaulted passage with an open door to the left. On the right a boy and girl with an old man behind them ascend the steps from the back. The fair-haired boy, wearing a red jacket and loose breeches or a petticoat of blue, is mounting the top steps. He has a dead duck under his right arm and carries a large flat basket in his left hand. Beside him, to the left, is his little sister, holding an egg. Close behind the children, but more in the shadow of the vault, is an old grey-bearded man, wearing a grey cloak and hood, with his face turned to the right. In the dark corner to the left behind this group a man is kissing a young woman. On the steps in the foreground, and on shelves to the right, are poultry, game, vegetables, and fruits, while in the left centre a dead chicken hangs from a hook in the vaulted roof. In the immediate left foreground is a brass mortar decorated in *repoussé*. The composition, framed in an archway, and the exceptionally elaborate and skilful painting of all the accessories remind one at a first glance of many similar pictures by Dou. The figure of the boy—possibly to be identified with the painter's son—is superbly rendered, and the whole picture is bathed in a warm golden glow. It is in perfect preservation.

Signed in full on the brass mortar; panel, 22½ inches by 17½ inches.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 239 (150 florins).

London, June 14, 1907, No. 47 (£1680, Dowdeswell).

Now in the possession of the dealers Messrs. Dowdeswell, London.

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

- 165-.¹ 90. The Merry Party. Royal Picture Gallery, The Hague.
1650. 150*a*. Preparations for the Blood-letting. *See* catalogue of Comte de Turenne's sale, Paris, May 17, 1852.
1651. 2*a*. The Story of Hagar.
- 115*a*. The Well-Fed Family.
- 115*b*. The Starved Family.
- 881*a*. A Winter Scene. These four pictures were sold by H. Appelboom, The Hague, July 3, 1651.
66. Ananias and Sapphira. *See* catalogue of Roos sale, Amsterdam, October 31, 1871.
467. A Village Wedding. Imperial Picture Gallery, Vienna. Said to have been sent to Vienna by the Archduke Leopold Wilhelm in 1651.
1653. 455. A Village Wedding. Six collection, Amsterdam.
1654. 583*a*. An Ass at Table. Ludwigslust, 1863.
1655. 878. So-called Portrait of the Burgomaster of Delft and his Daughter. Lord Penrhyn's collection, Penrhyn Castle.
1657. 341. Girl at her Toilet. Adolphe Schloss collection, Paris.
- 1658 (about) 872. The Baker Oostwaard and his Wife. Rijksmuseum, Amsterdam ; date deduced from inscription of 1738 on back.
1659. 438. The Musicians. Collection of Charles Heusch, London, 1833-54.
796. Lovers under a Tree. Collection of the late Maurice Kann, Paris.
1660. 4. Laban seeks the Images hidden by Rachel. Lakenhal Museum, Leyden. Dated, according to catalogue of the Turenne sale, 1852 ; but the date is no longer visible.
330. The Poultry-Yard. Royal Picture Gallery, The Hague.
375. Grace before Meat. Collection of Charles Morrison, London.
856. The Artist eating Oysters. Collection of the Earl of Lonsdale, Lowther Castle.
1661. 517. The Prince's Birthday. Collection of O. Huldshinsky, Berlin.
854. The Spendthrift. Neumann collection, London.
1663. 102. Dissolute Living. Imperial Picture Gallery, Vienna ; date read by Waagen, but now illegible.
340. The Morning Toilet. Buckingham Palace, London.
655. A Merry Company. Formerly in the collection of Lord Francis Pelham Clinton Hope ; sold in 1898.
1664. 448. The Christening Feast. Wallace collection, London.
773. A Brawl among Card-Players in a Tavern. Aeltere Pinakothek, Munich.

¹ The last figure is illegible.

1666. 442. A Music Party. In the Demidoff sale, 1880.
1667. 59. The Parable of the Rich Man and Lazarus. In the possession of the dealer Woodburn, 1833.
86. Antony and Cleopatra. University Gallery, Göttingen.
415. The Music Lesson. In the possession of the dealer Ch. Sedelmeyer, Paris, 1896.
462. The Wedding. Collection of the Duke of Wellington, Apsley House, London.
719. Backgammon Players. Hermitage Palace, St. Petersburg.
1668. 10. Samson and Delilah. Collection of O. Huldchinsky, Berlin.
88. The Merry Party. Rijksmuseum, Amsterdam.
229. The Alchemist. Collection of Lord Wantage, London.
230. The Alchemist. Accademia, Venice.
447. A Father's joy at the Birth of Twins. Weber Gallery, Hamburg.
494. The Twelfth Night Feast. Picture Gallery, Kassel.
- 167-¹ 770. A Peasant Brawl in a Tavern. Collection of C. T. D. Crews, London.
1670. 419. The Violinist. Museum, Lille.
420. The Musician. National Gallery, London.
1671. 13. David returning as a Victor. Museum, Copenhagen.
74. The Sacrifice of Iphigenia. Collection of Lady Cremorne, London, 1842.
409. The Music-Master. National Gallery, London. [Last two figures of date now illegible.]
490. A Village Wedding. In the sale of Clavé Bouhaben, Cologne, 1894.
604. A Rustic Feast. Collection of Adolphe Schloss, Paris.
774. A Quarrel over Cards in a Vine-clad Arbour. Collection of the late Maurice Kann, Paris.
1672. 288. The School. Collection of the Earl of Northbrook, London.
454. A Village Wedding. Rijksmuseum, Amsterdam.
1674. 601. A great Rustic Feast in a Tavern. Louvre, Paris.
1676. 50. The Marriage at Cana. In the Demidoff sale, 1880.
1677. 488. A Wedding. In the Lemaître sale, Paris, 1874.
592. A Rustic Feast. In the collection of Herr Goldschmidt, jun., Frankfort-on-the-Main.

¹ The last figure is illegible.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN THE CATALOGUES OF SMITH AND
WESTRHEENE.

The number in the first column of a picture described in Smith's Catalogue (1833), Smith's Supplement (1842), or Westrheene (1856), corresponds in this catalogue to the number given in the second, third, or fourth column respectively.

Thus, if the reader desires to find Sm. 43, he must look for 43 in the first column and then notice the corresponding number in the second column headed "Sm.," namely 879. Thus Sm. 43 = HdG. 879.

	Sm.	Sm. Suppl.	W.		Sm.	Sm. Suppl.	W.
1	110	(1)	860	32	340	834	76
2	621	465	657	33	737	= Sm. 177	66
3	856	436	352	34	385	= Sm. 55	132
4	626	139	872	35	102	623	529
5	716	= Sm. 3	177	36	247	516	89
6	628	141	510	37	146	103	847
7	857	157	716	38	9	89	20
8	180	129	454	39	112	823	583
9	695	136	90	40	838	= Sm. 67	604
9*	682, 791	...	...	41	853	= Sm. 68	646
10	872	= Sm. 77	595	42	261	17	347
11	547	175	131	43	879	758	647
12	82	155 ^b	180	44	800	77	742
13	423	= Sm. 146	330	45	448	658	314
14	511	155 ^b	130	46	195	644	516
15	510	= Sm. 146	512	47	177	496 ^a	823
16	515	212	186	48	115	755	178
17	101	811	24	49	864	= Sm. 4	599
18	299	782	241	50	412	490	506
19	683 ^c	311	129	50*	...	...	242
20	287	844	100	51	91	= Sm. 98	697 ^b
21	285	= Sm. 17	88	52	456	= Sm. 100	704 ^c
22	300	284	822	53	753 ^c	391	340
23	324	= Sm. 23	523	54	86	494	597
24	16	342	322	55	cf. 511	37	532
25	657	= Sm. 27	853	56	594	43	498
26	270	410	455	57	383	74	628
27	797	= Sm. 52	333	58	482	536	726
28	639	= Sm. 134	135	59	479 ^a	652	810
29	872 ^a	= Sm. 138	53	60	725	747	369
30	708	= Sm. 95	385	61	= Sm. 42	(1)	cf. 130
31	753 ^a	= Sm. 38	770	62	839	855	110

¹ Said by Sm. to be in the Hermitage, but no longer to be found there.

	Sm.	Sm. Suppl.	W.		Sm.	Sm. Suppl.	W.
63	723	674	737	107	462	= Sm. 112	317
64	573	= Sm. 147	863	108	564 ^a	438	318
65	119	748	300	109	443	421	86
66	120	731	461	110	600	= Sm. 20	299
67	764	= Sm. 96	288	111	462	= Sm. 125	324
68	210	724	528	112	668, 671	= Sm. 90	448
69	815	= Sm. 127	136	113	409	...	725
70	271	603	728	113*	...	...	721
71	79	128	91	114	133	...	119
72	80	127	137	115	131	...	120
73	226	457	462	116	90	...	696
73*	...	487	...	117	595	...	668
74	561	223	109	118	130	...	697
75	137	(1)	869	119	132	...	579
76	172	(2)	54	120	156	...	484
77	134	730	371	121	863	...	508
78	109	492	733	122	843	...	228
79	503 ^a	= Sm. 162	815	123	534	...	123
80	769	364	518	124	612 ^a	...	442
81	389 ^a	116	507	125	835	...	268
82	372	114	573	126	727	...	841
83	252	117	785	127	848	...	856
84	455	118	645	128	232	...	212
85	352	53	48	129	696	...	834
86	845 ^a	728	52	130	371	...	496 ^a
87	810	333	854	131	697	...	724
88	532	= Sm. 144	446	132	523	...	128
89	12	376	655	133	645	...	127
90	10	374	= W. 89	134	717	...	376
91	738	828	730	135	484	...	374
92	534	54	492	136	111	...	736
93	759	322	626	137	785	...	438
94	256	869	652	138	517	...	421
95	100	= Sm. 14	603	139	461	...	287
96	314	736	848	140	288	...	835
97	498	814	253	141	53	...	175
98	46	= Sm. 69	745	142	483	...	= W. 73
99	480 ^a	518	786	143	508	...	101
100	48	84	14	144	135	...	12
101	44	213	408	145	773	...	44
102	28	505	409	146	138	...	855
103	83	369	59	147	= Sm. 132	...	601
104	92	= Sm. 56	37	148	854	...	671
105	430	826	74	149	446	...	92
106	529	85	515	150	655	...	747 ^a

¹ The work of an imitator, in the Brunswick Museum, No. 314.

² A trivial imitation by an unknown painter, at Brunswick (cf. Riegel, ii. 330).

	Sm.	W.		Sm.	W.		W.
151	528	267	193	507	453	234	472
152	228	517	194	417	602	235	476
153	420	511	195	715	484 ^b	236	464
154	767	4	196	cf. 100	456	237	468 ^b
155	cf. 457	437	197	76	717	238	468 ^d
156	695	410	198	572	284	239	474
157	408	536	199	866 ⁱ	233	240	285
158	14	534	200	310	417	241	290 ^a
159	745	773	201	766	9	242	290 ^d
160	786	138	202	323	(⁵)	243	292
161	579	467	203	317	16	244	293
162	88	102	204	318	27 ^a	245	146
163	52	367	205	= Sm. 20	10	246	134
164	123	658	206	669	28, 30	247	133
165	601	788	207	566 ^a	43	248	156
166	417	209 ^a	208	480 ^b	40	249	157
167	378	457	209	...	13	250	= W. 246
168	453	(¹)	210	...	63	251	142
169	788	(²)	211	...	6	252	142 ^b
170	209 ^a	494	212	...	57, 61	253	160 ^a
171	4	526	213	...	23	254	167
172	437	748	214	...	1	255	142 ^a
173	cf. 456	141	214*	...	25	256	143
174	454	(³)	215	...	83	257	145
175	233	(³)	216	...	84	258	147
176	442	cf. 100	217	...	82	259	503 ^a
177	253	378	218	...	70	260	534
178	= Sm. 83	505	219	...	68	261	498 ^g
179	= Sm. 122	614 ^b	220	...	482	262	502
180	722	826	221	...	479 ^a	263	504
181	268	594	222	...	480 ^a	263*	498 ^{a-c, c}
182	860	85	223	...	483	264	195
183	330	867	224	...	490	265	213
184	59	17	225	...	470	266	210
185	375	139	226	...	469 ^b	266*	188 ^c
186	842	(⁴)	227	...	469 ^c	267	193
187	841	465	228	...	468 ^c	268	189
188	643	797	229	...	469	269	188 ^b
189	235	758	230	...	= W. 88	269*	189 ^a , 190 ^b
190	726	(⁴)	231	...	469 ^a	270	191
191	597	cf. 456	232	...	470 ^a	271	190
192	733	46	233	...	473	272	192

¹ The work of an imitator, in the Brunswick Museum, No. 314 ; = Sm. Suppl. 75.

² A trivial imitation by an unknown painter, at Brunswick (cf. Riegel, ii. 330 ; = Sm. Suppl. 76.

³ In Schwerin, 1792, according to Grothe ; probably Nos. 271, 272 in the catalogue of C. W. E. Dietrich.

⁴ Said by Sm. to be in the Hermitage, but no longer to be found there.

⁵ Westheene omits this number.

	W.		W.		W.
273	= W. 267	317	605 ^a	361	226
274	310	318	545	362	172
275	311	319	544 ^b	363	769
276	= W. 153	320	634 ^b	364	389 ^a
277	621	321	634 ^c	365	372
278	= W. 93	322	836 ⁱ	366	252
279	639	323	871	367	845 ^a
280	643	324	863 ^b	368	738
281	644	325	549	368*	741 ^a , 742
282	744 ^a	326	550	369	759
283	634	327	551	370	256
284	631 ^c	328	97	371	430
285	634 ^a	329	605 ^b	372	843
286	= W. 40	330	683 ^f	373	612 ^a
287	638	331	428	374	727
288	636	332	858	375	232
289	649	332*	433	376	800
290	857	333	607 ^b	377	111
291	112	334	776 ^a	378	767
291*	113	335	258	378*	782
292	838	336	753 ^b	379	722
293	723	337	554	380	375
294	561	338	557	380*	380
295	564 ^a	339	732	381	842
296	443	340	440	382	235
297	600	341	578	383	715
298	= W. 23	342	682, 695, 791	384	766
299	694	342*	679 ^b	385	323
300	572	343	423	386	436
301	591	344	683 ^c	387	811
302	623	345	708	388	844
303	755	346	753 ^a	389	342
304	547	347	= W. 162	390	103
305	764	348	247	391	391
306	540	349	261	392	747
307	541	350	= W. 349	393	674
308	856 ^a	351	879	394	731
309	799 ^b	352	115	395	223
309*	115 ^g	353	412	396	364
310	604 ^b	354	753 ^c	397	116
311	542	355	383	398	114
312	604 ^d	356	839	399	117
312*	604 ^c	357	= W. 79	400	118
313	542 ^b	358	271	401	828
314	543	359	79	402	814
315	544	360	80	403	775 ^d
316	544 ^a	360*	77	404	239

	W.		W.		
405	836 _e	432	= W. 355	458	691
406	720 _c	433	386	459	390
407	836 _f	434	880	460	840 _a
408	679 _c	435	878 _c	461	447
409	73	436	520	462	762
410	720 _c	437	104-108	463	427
411	679 _f	438	= W. 63	464	799 _g
412	= W. 30	439	435, 443 _a	465	349 _a
413	679 _g	440	681	466	363
414	424 _i	441	820	467	840
415	343	442	269	468	279
416	680 _e	443	799 _d	469	246
417	= W. 193	444	775 _i	470	814 _c
418	866 _b	445	683 _a	471	= W. 291
419	633	446	882	472	373
420	= W. 358	447	739	473	865
421	448 _b	448	758 _c	474	397 _a
422	888 _d	449	244	475	814 _d
423	729 _b	450	683 _b	476	872 _a
424	720 _d	451	236	477	864
425	758 _b	452	635	478	522
426	888 _e	453	882 _a	479	312
427	764 _a	454	729 _c	479*	315 _{a, c, d}
428	257	455	799 _e	480	403, 404
429	424	456	683 _d	481	87
430	282	457	682, 791	482	887
431	866 _{c, d}				

SECTION II

GABRIEL METSU

GABRIEL METSU was born at Leyden in 1630, or possibly in 1629. He was the son of an otherwise unknown painter, Jaques Metsu, and of his wife, Jacquemijntje Garniers, who was the widow of another unknown painter, Guiliam Fremault, nicknamed Strazio Veluto. Gabriel cannot have received any training from his father, since Jaques died in 1633. As a child living in Leyden he can hardly have learned his art, as indeed Houbraken tells us, from any other painter but Gerard Dou, who was at that time in the highest repute. From Dou he certainly acquired his sound technique and his extremely neat style of painting. It seems incredible, but it is a fact, that in 1644, when he was only a boy of fourteen or fifteen, Metsu was one of the signatories of a petition in which the artists of Leyden sought permission from the magistrates of the town to establish a Guild of St. Luke. His fellow-artists must, therefore, not only have recognised him as a colleague, but must also have considered that Metsu's signature to the petition would materially assist their cause; in other words, the young master must already have acquired a reputation outside artistic circles. The Guild was established in 1648, and Metsu was one of its first members. He continued to live in Leyden until 1654. Some years later we hear of him at Amsterdam. He is mentioned as living there from 1657 onwards, but the precise date at which he migrated from Leyden is unknown. He died at Amsterdam in 1667, and was buried on October 24 of that year.

Metsu's artistic talent is great, but limited, or rather, sharply defined. In the earliest pictures by him that are known to us he appears as a master, and during his short life there are no great changes in his style. As a pupil of Dou's he at first paints with excessive neatness and smoothness. Later, his brush gains more freedom and vivacity. He comes to know the charm of Rembrandt's chiaroscuro, and adopts a warmer tone (about the years 1655-60). In conformity with the general change in the style and taste of the time, Metsu's style appears to have developed in the direction of cool colour and a smooth and polished technique, so that we may assign the very quiet and more or less over-finished pictures to the last years of his life. From beginning to end Metsu remains faithful to the class of

subjects that he has once chosen, namely, the manners of the middle class. Only in exceptional cases does he essay—and not with equal success—a portrait or a mythological or allegorical scene. For the rest he never tires of painting the middle class of his time in the daily round of affairs and in the quiet home life. The scenes of his pictures are not full of boisterous humour like those of Jan Steen. He never paints a drunken or an excited man. Self-control is his first principle. He lacks both the humour and the talent for composition displayed by his great contemporaries. Metsu's pictures contain as a rule only one or two, or at most three figures. A quiet conversation, a homely toilet, a music-lesson, or a simple meal, are his favourite scenes in the living-room. The housewife's purchases at the market and the preparation of meals in the kitchen are kindred themes. In the pictures of single figures he chooses as his subject a man smoking or drinking, an old woman praying or reading, or a woman writing a letter. In the scenes depicted by Metsu there is never any element of the sudden or the unexpected. At most he shows in one case how a young lover tries to surprise his lady at her toilet; but the youth appears to be as little in earnest about entering as the maid-servant is in the effort to repulse him.

Though one must not, therefore, expect from Metsu a searching study of character, and though his talent is in this direction limited, yet that talent is all the greater in the pictorial handling of a scene. In genre painting no one has attained a higher degree of success in the delicate gradation of light and shade, in the harmonious combination of colours, and in executive skill. Metsu is a painter of detail, but the details are not excessively prominent as in the work of Dou and Mieris. He paints textures at least as well as Jan Steen, and his effects of light and colour remind one of Vermeer's palette. It is especially notable how he contrives to rival masters of widely different styles without suppressing his own individuality. Those of his pictures, which are cool in tone, remind one of G. Ter Borch, such as the picture of the Dutuit collection (89), just as there are occasionally pictures by Ter Borch which bring the name of Metsu to one's lips. Smith, for instance, regarded "The Knife-grinder," by Ter Borch, now at the Berlin Museum, as a work of Metsu's (*see* Sm. 56). Metsu's "Twelfth Night," at Munich (*see* 58 below), looks at first sight like a Jan Steen, not only in composition, but also in its prominent tones of blue and red. The celebrated pictures in the Alfred Beit collection and "The Sick Boy" in the Steengracht collection seem to be foreshadowings of the finest works of Jan Vermeer of Delft. I formerly assumed that Vermeer had influenced Metsu, but as the Steengracht picture is dated 1656, this theory is unsound. Some of the figures of old women reading or eating seem as if they might have been taken from compositions by Rembrandt or Nicolas Maes, and some of the marketing scenes and the pictures of figures at a window remind one of Metsu's master Dou. Yet in spite of all his borrowings and his wide sympathies with various styles, Metsu remains an independent painter. One never finds him guilty of slavish imitation. His remarkable individual qualities secure him for ever in an honoured position as the leading genre painter of the Dutch school.

PUPILS AND IMITATORS OF GABRIEL METSU

Of Metsu's pupils in the ordinary sense nothing is known. The artist who stands nearest to him, and whose few works are often mistaken for Metsu's, is :—

JOOST VAN GEEL (1631-98), a Rotterdam merchant possessed of talent that is highly remarkable in an amateur. His best work is "The Mother with Nurse and Child," in the museum of his native town. It long passed for a picture of Metsu's. It surpasses his work in strength of colouring, although as a rule Van Geel's colour is paler than that of Metsu's.

Almost parallel with Metsu is :—

JACOBUS OCHTERVELT (born about 1635, dead before 1700), also a Rotterdam painter. According to Houbraken, he was a fellow-pupil of Pieter de Hooch under Berchem. In his liking for vistas he reminds one of De Hooch; but his style of painting and his colour-scheme, especially in his smaller and earlier pictures, have many points of resemblance to the work of Metsu. The same may be said in a less degree of—

JOHANNES VERKOLJE (1650-93), who obviously imitates now Metsu, now Ter Borch, now Caspar Netscher, without ever equalling either of these painters.

EGLON HENDRICK VAN DER NEER (about 1635-1703) attains as little success. A metallic smoothness and hardness distinguish him from his master, although he often tries slavishly to imitate Metsu. Compare, for example, his "Woman playing the Lute," at Dresden, with the famous original by Metsu at Kassel (146). Finally, it is to be noted that—

DANIEL VERTANGEN (1598 to after 1659), who usually tries in his Arcadian landscapes with nude nymphs and the like to imitate Cornelius Poelenburg most carefully, appears in a small number of his pictures as a superficial and clumsy Metsu. Pictures of vegetable markets in this style by Vertangen are preserved in the castles of Fredensborg, near Copenhagen, and of Meiningen. An interior, which bore the genuine signature of Vertangen a short time ago when it was at an Amsterdam dealer's, now hangs in a private gallery in Buda-Pest, bearing the full signature of Gabriel Metsu.

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CATALOGUE RAISONNÉ

1. **LOT AND HIS DAUGHTERS.**—To the left, in front of a rocky grotto, the drunken Lot, dressed in brown, sits at a stone table. He holds a glass in his right hand, and with his left hand caresses the chin of the daughter nestling at his side. The girl takes with her left hand a goblet from the table. The other daughter stands, in strong sunlight, to the right in the foreground; she wears a yellow dress and a brown jacket, and is about to place a dish containing a peacock pasty on the table. On the stone table, which is covered with a white cloth, are a dish, a jug, a glass, and other articles. The dark, rocky cliff fills the larger part of the picture; on the right some shrubs hang down from the rock, and beneath them is a view of a landscape.

Panel, 29 inches by $23\frac{1}{2}$ inches.

Now in the Museum at Aix, Provence, 1900 catalogue, No. 302.

2. **THE EXPULSION OF HAGAR.**—Abraham stands on the threshold of his house. Hagar is departing, but turns to look back at him. She wears a red dress and a straw hat, and leads Ishmael by the hand; near her is a dog. Sarah stands at a window in the middle distance. It is apparently painted under the influence of J. B. Weenix (cf. 17).

Signed in full; $44\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

Sale.—W. Bürger (Thoré), Paris, December 5, 1892, No. 35 (2800 francs).

In the possession of the dealer F. Kleinberger, Paris.

Now in the Kilenyi collection, Budapest.

3. **Samson propounding Riddles to the Philistines.**

Sale.—Amsterdam, April 6, 1695, No. 4 (60 florins).

4. **Salome receiving the Head of John the Baptist.** Sm. 108.
—The executioner brings it to her on a silver dish. He stands to the right and holds up the head by the hair. "Painted in a free and broad manner, and in a brilliant tone of colour" (Sm.).

Panel, 8 inches by 7 inches; rounded at the top.

Sales.—J. Caudri, Amsterdam, September 6, 1809, No. 46 (20 florins 10, Gruyter).

Amsterdam, April 24, 1811, No. 82 (17 florins, Gruyter).

Schamp d'Aveschoot, Ghent, September 14, 1840, No. 229.

5. **Christ healing Peter's Mother-in-Law.**—A picture entirely under the influence of Rembrandt.

Dated 1666.

Exhibited at York.

In the possession of the dealers Lawrie and Son, London, in March 1896.

6. **Christ healing Jairus's Daughter.** Sm. Suppl. 37.—Christ stands with a disciple at the girl's bedside, and takes her by the hand to raise her up. In the dark background of the room a woman goes away.

In the foreground are a pair of slippers, a trunk, and other objects. It "closely resembles an etching of the same subject by Rembrandt" (Sm.).

Canvas, $16\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Formerly in the Lockhart collection at Rotterdam, which was bought as a whole by Galli in 1824, and exported to Scotland.

In the Allen collection, Edinburgh, in 1842 (Sm.).

7. THE WIDOW'S MITE. Sm. Suppl. 20.—In the right foreground the widow kneels in prayer before the offertory box, into which she drops her mite with her left hand. To her left, in the centre of the foreground, stands her son, looking up with tears in his eyes. In the left foreground a man, with a cap, stands with his back to the spectator; he presses his hand to his side and converses with a temple attendant, bearing a golden cup on his right shoulder, who stands before him and points with his left hand to the widow. In the middle distance steps lead to a platform, upon which stands Christ conversing with scribes and others; all of them look at the widow. In the background is a high priest in episcopal robes. This picture, painted under the influence of Rembrandt, recalls the picture at Strassburg (8). "This is a dark picture, and far from being a desirable work of the master" (Sm.).

Signed upon the offertory box, "G. Metsv F."; canvas on panel, 32 inches by $25\frac{1}{2}$ inches.

Catalogued in the Duke of Mecklenburg's collection in 1792 and 1821.

Now in the Picture Gallery, Schwerin, 1882 catalogue, No. 656.

8. THE RICH MAN AND LAZARUS.—The glutton's feast is set out on an upper terrace; at the foot of the marble steps leading to it Lazarus lies on a pallet. A maid-servant, dressed in yellow silk, descends the steps. A man-servant shakes the crumbs from the table-cloth over the balustrade; this figure has been altered from an indecent attitude, and the table-cloth has been added.

Signed in the right-hand bottom corner "G. Metsu"; canvas, 29 inches by 24 inches.

Purchased by Dr. W. Bode in London.

Now in the Picture Gallery at Strassburg, 1899 catalogue, No. 125.

9. CHRIST AND THE WOMAN TAKEN IN ADULTERY. Sm. 63.—Christ stands in the centre, writing the Gospel account in Latin on the ground. An old man with spectacles reads what is written. Behind him is the adulteress weeping; a high priest shows her the text of the law, and a soldier holds her fast by the dress. In the left foreground a scribe in red, with his back to the spectator, ascends the steps of the Temple, carrying a book under his arm. On the extreme right a soldier leans against a pillar. The picture has some fine passages of light and colour, but is unpleasant as a whole. The figures are too large for the painter, and the subject does not suit him. "This picture is a convincing proof of the incapacity of this otherwise excellent artist for the highest branch of the art" (Sm.).

Signed in full, and dated 1653; canvas, 54 inches by $65\frac{1}{2}$ inches.

Now in the Louvre, 1900 catalogue, No. 2457 (formerly No. 291); it was in the Louvre in 1816.

10. THE KISS OF JUDAS.—Christ has been taken prisoner. Judas is kissing him. On the right Peter cuts off Malchus's ear. It is a night-piece, painted about 1650-60. The dominant colour is a strong purplish red in the garments. It is impossible to say definitely whether the picture is by Metsu, since it hangs too high and is too dirty. In the catalogue it is attributed doubtfully to Metsu.

Panel, 36 inches by 24 inches.

Now in the Accademia, Venice, 1895 catalogue, No. 373.

11. Christ mocked.

Panel, 15 inches by 12 inches.

Sale.—Amsterdam, April 24, 1811, No. 81* (112 florins, Gruyter).

12. Christ crucified.

Sales.—Amsterdam, May 18, 1706, No. 7 (78 florins).

Amsterdam, March 9, 1734, No. 4 (12 florins).

12a. The Crucifixion.—The Virgin stands beside the cross in the shadow. She wears a brown dress and a black cloak; in her right hand she holds a handkerchief, her left hand is stretched out. The Magdalen, with long fair hair, kneels at the foot of the cross, with her right hand on her heart and her pot of ointment beside her. She wears a sleeveless yellow gown and a green cloak embroidered with gold. John stands with folded hands; he wears a red costume and a brown cloak, and has his feet bare. In the foreground are two bones and a skull.

Canvas, 28 inches by 21 inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 136.

13. TOUCH ME NOT! (Noli me tangere!)—Christ stands on the right, facing the spectator, in front of the stone sarcophagus within the cave of burial. He grasps in his left hand the vermilion robe which covers his body and left shoulder; with the right hand he motions back the Magdalen, who kneels on the left. She wears a yellowish-brown silk dress, a light blue cloak embroidered with gold, and a white chemisette; with outstretched hands she turns in profile to the right towards Christ. Her pot of ointment stands upon a white cloth spread in the foreground; to the right of it are a spade and a plant with a blue flower. Upon the sarcophagus, the front of which is decorated with a shell pattern, are two flower-pots, in one of which is a gillyflower plant. Behind the Magdalen is the entrance of the cave, giving a view of Golgotha and of a cloudy sky.

Signed on the upper edge of the sarcophagus "G. Metsue, 1667"; panel, 25½ inches by 20 inches.

Sale.—H. de Kat, Paris, May 2, 1866, No. 48 (1280 francs).

In Herr Von Oppolzer's collection, Innsbruck; purchased from the dealer Helbing, of Munich.

Now in the Kunsthistorische Hofmuseum, Vienna.

14. Bacchus and Venus in a Triumphal Car.—An old man kneels in the left foreground; a youth with wings holds out a skull to

him. In the middle distance is a triumphal car, in which Bacchus and Venus are seated; it is drawn by two swans, which Cupid drives. A satyr and a woman play on the triangles. The figures are life size (?).

Canvas, 31 inches by 41½ inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 260.

14a. Vertumnus and Pomona. Sm. 102.

Said by Sm. to have been engraved by J. Watson; but the only print of this subject among Watson's works, as described by G. Goodwin (No. 110), is after C. Netscher, not after Metsu.

15. Galatea admiring her Reflection in the Brook.

Signed "Metsu"; panel, 10 inches by 12 inches.

Sale.—Amsterdam, April 1, 1833, No. 113 (1 florin, Wolff).

16. Minerva.—A half-length figure, with a garland of flowers.

Canvas, 36½ inches by 30 inches.

Sale.—P. van Romondt, Amsterdam, May 11, 1835, No. 14 (120 florins, Keyzer).

17. A WEEPING WOMAN IN A SMITHY.—A blacksmith, wearing a red cap in which is stuck a clay pipe, approaches a weeping woman and gives her a piece of paper, an ink-pot, and a pen. The woman sits in the right foreground on a chair, to which she is firmly fettered with an iron ring round her hips. She wipes her eyes with her handkerchief, and laying the other hand on her heart, seems to beseech the smith to release her. Another smith is working in the half-light beside the forge. This is an unpleasant early work, reminding one somewhat of J. B. Weenix and also of the picture in W. Bürger's collection (2).

Signed in full on the anvil; canvas, 42½ inches by 48 inches.

See Bode, *Studien*, p. 191, etc.

Formerly in the collection of Gustavus III. of Sweden.

Now in the National Museum, Stockholm, 1900 catalogue, No. 512.

18. VENUS AND AMOR IN VULCAN'S SMITHY.—In a rocky grotto Vulcan stands at an anvil in the left foreground; he is forging weapons, which are partly completed and lie on the ground. He lifts up his hammer to strike. In the right foreground is his assistant beside the fire. In the right-hand corner of the foreground stands Venus, turning away from the spectator; Amor is with her. It resembles most closely the picture of a smithy at Stockholm (17).

Signed in full in the left-hand upper corner; panel, 14½ inches by 13 inches.

Sales.—N. van Breemen, Amsterdam, December 15, 1766, No. 12 (30 florins, Ketelaar).

Huybert Ketelaar, Amsterdam, June 19, 1776, No. 134 (4 florins, Helt).

Schönlank, Cologne, April 28, 1896, No. 117 (810 marks, Peil of Düren).

19. Tancred's Daughter.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 35 (16 florins 10).

20. JUSTICE AS THE PROTECTRESS OF WIDOWS AND ORPHANS.—Justice stands in the centre upon a nude man, typifying vanquished injustice. She wears a seventeenth-century dress with a yellow cloak; her arms, breasts, and feet are bare, her eyes bandaged. She holds up a pair of scales in her left hand, with a pathetic gesture. With her right hand she holds a sword at the bare breast of the recumbent man. He is wrapped in a purple robe and lies on money-bags, a box of false weights, clipped coins, and other things. A child holds before him a forged bill. Beneath the cloak of Justice, on the right, a weeping widow with a child at her breast takes shelter. Farther to the right kneels a boy, dressed in red, with his hands folded. A little angel holding a crown hovers above the head of Justice. At the back to the left is her throne; in the right background is a hall hung with green drapery; in a corner of the foreground are flowers. Painted about 1655.

Signed on a step in the foreground "G. Metsu" (though the last letters are illegible); canvas, 61½ inches by 49 inches.

In the collection of Sara de Witte, widow of Michael van Peenen, in Leyden, in 1667; it hung in the vestibule of her house.

Sale.—Amsterdam, July 25, 1804, No. 51 (200 florins, Pruyssenaar).

Acquired for the Mauritshuis after 1817.

Now in the Picture Gallery, The Hague, 1905 catalogue, No. 95.

21. THE DEVOUT WOMAN (possibly an "Allegory of Faith," or a "Repentant Magdalen").—At a small altar to the left kneels a girl in white; her left hand is upon her breast in an attitude of prayer, while her right hand is stretched out. She wears a cloak embroidered with gold and trimmed with ermine, which has slipped off her left shoulder. A basket of roses and fruit stands to the left on the carpet that covers the steps of the altar. Upon the altar are a framed picture of Christ, a candlestick, and a tall vessel; near it hangs a lamp. In the dark middle distance to the right stands an abbot or bishop under an arch; a boy precedes him with a lighted torch, and another follows with a mass-book. The picture was attributed to Netscher in 1830, and to Adriaan van der Werff in 1882, but it is a very characteristic work of Metsu's.

Panel, 22 inches by 16 inches; according to Frimmel it may have been slightly cut down.

See Th. von Frimmel, *Kleine Galerie-Studien*, new series, iii. 1896, p. 39 *seq.*

Sale.—Amsterdam, April 22, 1709, No. 5 (150 florins; see Hoet, i. 131).

Since 1775 at latest in the possession of the Schönborn family.

Now in the collection of Count Schönborn-Buchheim, Vienna, No. 40.

21a. The repentant Mary Magdalen.—She kneels before a crucifix. It is a powerful and masterly painting.

Canvas, 11 inches by 9 inches.

Sale.—Amsterdam, August 6, 1810, No. 70.

22. A Nun at Prayer.—With appropriate accessories.
14½ inches by 12 inches.

Sale.—Van Dijn, Amsterdam, January 10, 1814, No. 106.

23. A Priest.

Sale.—Amsterdam, May 9, 1696, No. 1 (11 florins).

24. A MAN WITH PEN IN HAND, AND A MAID-SERVANT WITH A CANDLE (or, "The Letter indited"). Sm. 69.—A man in grey, with long black curls falling over his shoulders, sits to the right at a table with a red carpet. He lays one hand on an open book and holds a pen in the other. He appears to be reading and revising what he has written. From the background to the right comes a maid-servant with a lighted candle. To the left is a bookcase. It is a very good work. Sm. regards this as a pendant to 183.

Signed in full on a book; panel, 10 inches by 9½ inches.

Sales.—The dowager Boreel, Amsterdam, September 23, 1814, No. 9 (2205 florins, Van Spaan).

At Stanley's, London, 1815 (£309 : 15s., bought in).

Le Rouge, Paris, April 27, 1818 (2450 francs).

Lapeyrière, Paris, April 19, 1825 (10,110 francs).

Purchased by Valedau, of Paris, before 1833 (10,000 francs).

Now in the Musée, Montpellier, Valedau bequest, 1890 catalogue, No. 715.

25. A Man seated at a Table.—Books and other objects are on the table.

15½ inches by 12 inches.

Sale.—Van Zwieten, The Hague, April 12, 1741, No. 146 (30 florins).

25a. A Man seated at a Table.—He sits in his room, leaning his left arm on a table, covered with a carpet, upon which are an ink-pot, letters, papers, and books. [Pendant to 63.]

Panel, 14½ inches by 11½ inches.

Sale.—Amsterdam, July 17, 1775, No. 12 (pendant to No. 11).

25b. An Old Man mending his Pen. Sm. Suppl. 5.—An old man, wearing a dark cloak, with a black coif on his head, is seated in profile, mending his pen. An hour-glass stands on a table by him.

Described by Smith from an engraving by Michel that cannot be traced.

26. A PAINTER IN A GREY COSTUME AT HIS EASEL.—To the right is a table with a red cover, upon which is a paper with the artist's signature.

Now in the Belgiojoso collection, Milan.

27. A Painter in his Studio.—He is thinking, while he lights his pipe at the brazier. His paints and brushes are on a table beside him. The scene is illumined by a candle. The figure is three-quarter length.

Signed in full on the edge of the table; panel, 11½ inches by 9 inches.

Sales.—J. G. Cramer, Amsterdam, November 13, 1769, No. 60 (41 florins, De Monie).

St. Loquet, The Hague, September 8, 1789, No. 33 (75 florins, Teissier).

Amsterdam, June 21, 1797, No. 132 (18 florins, Wreesman).

Dr. van Cleef, Paris, April 4, 1864, No. 61 (1400 francs, Meffre).

27a. A Painter sitting in his Studio.—He has before him on a table a jug, a glass, and a phial, and seems to be examining an object with a lens.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. Caudri, Amsterdam, September 6, 1809, No. 47 (16 florins 10, Gruyer).

28. An Old Woman painting.—Damaged, but genuine.

Now in the Schloss collection, Paris.

29. A GIRL DRAWING A BUST (or, The Female Artist).
Sm. 41.—A young girl, dressed in a red jacket trimmed with ermine and a red skirt of shot silk, sits in a handsome apartment, drawing from a bust placed on a table before her.

Panel, $13\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Described by Descamps and by Waagen (ii. 104).

Engraved in the "Poullain Gallery" by Basan, 1781, by J. Pelletier and by Bricket, and in mezzotint by W. Vaillant.

Exhibited in the Royal Academy Winter Exhibition, 1890, No. 116.

Sales.—Petronella de la Court, Amsterdam, October 19, 1707, No. 44 (56 florins).

Abr. du Pré and Petronella Oortmans, Amsterdam, May 19, 1729, No. 3 (260 florins).

(Possibly) Jacques de Roore, The Hague, September 4, 1747, No. 87 (138 florins).

In the collection of the Marquis de Voyer (where Descamps saw it).

Sales.—J. Tonneman, Amsterdam, October 21, 1754, No. 15 (610 florins).

P. L. de Neufville, Amsterdam, June 19, 1765, No. 63 (1050 florins).

De Poullain, Paris, March 15, 1781 (5000 francs).

Comte de Merle, Paris, March 1, 1784 (4800 francs).

H. ten Kate, Amsterdam, June 11, 1801, No. 124 (166 florins, Rijnders); possibly another picture.

Prince Galitzin, Paris, 1825 (6600 francs).

Imported into England by De la Hante, and purchased (for £400) by Alexander Baring before 1833.

Now in the collection of Lord Ashburton, The Grange.

30. The Girl drawing.—A young girl, seated before a bed-curtain, is drawing upon a sheet of paper which she holds on her lap. Some sketches lie on a table before her; a guitar hangs on the wall.

Canvas, 10 inches by 8 inches.

Sales.—(Possibly) Jacques de Roore, The Hague, September 4, 1747, No. 87 (138 florins, D. Ietswaart).

Clave Bouhaben, Cologne, June 4, 1894, No. 267 (200 marks).

30a. A View of a Studio or Art School.—With plaster casts, painting materials, engravings, and books on art.

Described by Houbraken, 1718 (iii. 42).

30b. The Military Surgeon.—He is putting a plaster on the head of a trooper (Landsknecht), and is assisted by a woman.

Signed "G. Metsu, 1645"; the date makes its authenticity, if not impossible, at least improbable.

Panel, 15 inches by $12\frac{1}{2}$ inches; pendant to "The Court Physician" (30c).

Sale.—Pars, Frankfort-on-the-Main, May 13, 1897, No. 37.

30c. The Court Physician.—In an arm-chair in the foreground sits a sick woman; the physician feels her pulse and whispers to a man standing behind the chair.

Signed "G. Metsu f. 1644"; the date makes its authenticity, if not impossible, at least improbable.

Panel, 15 inches by $12\frac{1}{2}$ inches; pendant to "The Military Surgeon" (30b).

Sale.—Pars, Frankfort-on-the-Main, May 13, 1897, No. 36.

31. Three Alchemists consulting at a Table.

Canvas, 32 inches by 42 inches.

In the Weyer collection, Cologne, 1863 (Parthey, ii. 113).

31a. A Man writing.

Exhibited in Liège, 1893, No. 125, from the collection of Jean Servais.

32. THE HERRING WOMAN. Sm. 23.—A young woman, wearing a red dress with white sleeves and a white cap, holds under her left arm a tub of herrings, one of which she offers to an old woman who leans on a stick. On a bench to the right is an earthenware jug. In the background is a vine-clad cottage, with a view of a landscape to the right. The figures are three-quarter length. This is a very fine and characteristic work. "A most satisfactory example of the master" (Sm.).

Signed in full on the door-post; panel, 18 inches by 16 inches.

Exhibited in the Six Exhibition, Amsterdam, 1900, No. 72.

Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 28 (1610 florins, Locquet).

P. Locquet, Amsterdam, September 22, 1783, No. 220 (3000 florins, Van der Schley).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 58 (1650 florins, De Vries).

H. Croese, Amsterdam, September 18, 1811, No. 46 (1530 florins, De Vries).

In the Van Winter collection, Amsterdam.

Now in the Six collection, Amsterdam (where it was in 1833).

33. AN OLD WOMAN SELLING FISH. Sm. 50.—An old woman sits under the vine-clad porch of a house, with the open door at her back and a rude table, consisting of two boards on a barrel, in front of

her. With her right hand she tilts up a bowl of fish to show it to a young maid-servant standing to the right. She holds out her left hand to take a coin from the girl, who carries on a plate the fish that she has chosen. The old woman has a black cap and dark dress with a white collar; the girl wears a red bodice and blue skirt, with white sleeves and cap. Upon the corner of the table is a white cloth with onions lying on it. In the left foreground is a barrow full of vegetables; behind it, suspended from the left door-post, is a pair of scales. The picture has a fine grey tone. It is an "excellent picture" (Sm.).

Signed in full above the door; canvas, 18½ inches by 15 inches.

Described by Waagen (Suppl. 87) in the Marquess of Hertford's collection. Engraved in mezzotint by D. Koedijk and by C. H. Hodges.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 91.

Sales.—(Possibly) J. Danser Nijman, Amsterdam, August 16, 1797, No. 159 (750 florins).

(Possibly) G. Crawford of Rotterdam, London, 1806 (£252).

(Possibly) At Christie's, London, 1807 (£189).

Afterwards in the collection of the Marquess of Hertford; according to Smith it was in 1833 in the collection of King William IV., but this seems to be a mistake. [Cf. 48.]

In the collection of Sir Richard and Lady Wallace.

Now in the Wallace collection, London, 1901 catalogue, No. 234.

A similar picture by Dou, with which Sm. confused the above, is at Buckingham Palace. See Dou (127), which may be the picture of the above sales.

34. A WOMAN SELLING HERRINGS AND FRUIT.

Sm. 59.—A woman, wearing a red jacket, a white cap, and a black hat, sits at a stall holding up a herring which she has taken from a tub in front of her. A tub of apples stands on a basket at her side. An excellent work.

Signed in the right-hand bottom corner; panel, 7½ inches by 6½ inches.

Described by Waagen (ii. 43).

Engraved in the "Stafford Gallery."

Sales.—G. Braamcamp, Amsterdam, July 31, 1771, No. 132 (400 florins, H. Pothoven).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 36 (700 florins, Westerwoud).

Now in the Bridgewater Gallery, London, No. 217 (where Sm. saw it in 1833).

35. AN OLD WOMAN SELLING FISH. Sm. 27 and 68.

—An old woman, whose figure is seen in three-quarter length, sits to the right at a table upon which is a tub of herrings; she points with her left hand to a herring which she holds up by the tail. She wears a black felt hat over a white cap, a red dress, with a black jacket and a white collar. Above the tub to the right is a white lily; on the front of the table are some onions. Behind the woman is the wall of a house overgrown with creepers. It is a very fine work.

Signed in full; panel, 10 inches by 8½ inches.

Described by Descamps as in the Voyer collection.

Sales.—Philip Cosson, Amsterdam, March 18, 1729, No. 7 (121 florins).

Hasselaar, Amsterdam, April 26, 1742, No. 5 (300 florins).

In the collection of the Marquis de Voyer.

Sales.—Solirène, Paris, March 11, 1812 (835 francs).

Dufresne, Paris, 1816 (1299 francs).

In the Valedau collection, Paris, 1833 (Sm.).

Now in the Musée, Montpellier, Valedau Bequest, 1890 catalogue, No. 714.

36. THE FISHWOMAN. Sm. 33 and 57.—A vigorous young woman stands facing an old woman to the left; she is selling the old woman a piece of salmon. The old woman, standing at the door of her house, holds out an earthenware dish in one hand and a coin in the other. Beside the door, to the left, hangs a string of herrings; beneath them, on a small table, is a wooden tray full of vegetables. In the foreground, farther to the left, is a heavy wheelbarrow, in which are a basket of fish and two boards with pieces of fish on them. On the right, at the side of the house, is a wall; above it is a view of the distance. "An admirable specimen of art" (Sm.).

Signed in full on the wall; panel, 20½ inches by 16 inches.

Described by Parthey (ii. 113).

Sales.—Comte du Barry, Paris, November 21, 1774 (2400 francs).

De Montriblond, Paris, February 9, 1784 (2052 francs).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 134 (510 florins, Barend Kooi).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 60 (550 florins, Van der Werff).

Baron Thiébault, Paris, February 25, 1817 (4000 francs).

In the possession of the dealer Artaria of Mannheim.

In the collection of Baron Joh. B. von Puthon, Vienna, 1833 (Sm.).

In the collection of Dr. Hoser, No. 18.

Now in the Rudolphinum, Prague, 1889 catalogue, No. 463.

37. A Fishwoman.

12 inches by 13 inches.

Sale.—D. Amory, Amsterdam, June 23, 1722, No. 25 (65 florins).

38. A Woman selling Herrings to an Old Woman.

16 inches by 14½ inches.

In the collection of P. L. de Neufville in 1752 (Hoet, ii. 513), but not in the Amsterdam sale, June 19, 1765.

39. A Woman selling Herrings.—She holds out a herring from a tub standing before her. Near her is a table, upon which are some onions in a red dish.

Canvas, 13 inches by 10½ inches.

Sale.—Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 97 (281 florins, Van Bergen).

40. A Fishwoman. Sm. 18.—A woman, sitting on a barrow, holds up a fish to show it to a lady who stands on the steps of a house; a girl comes down the steps with a dish in her hand; a dog looks on. The tone is warm and transparent.

Signed; panel, 11 inches by 9½ inches.

Described by Waagen (Supplement, 318).

Exhibited in Leeds, 1868, No. 749.

Sales.—Gaignat, Paris, December 1768 (1363 francs).

Paillet, Paris, January 30, 1782 (962 francs).

In the collection of J. M. Heath, 1857 (Waagen).

41. A Woman seated at her Stall selling Oysters. Sm. 90.
Panel, about 15 inches by 12 inches.

Exhibited in the British Gallery, 1819.

In the collection of the Rev. W. Long, 1833 (Sm.).

42. THE POULTRY DEALER. Sm. 80 and Suppl. 21.—In the foreground to the right, in front of a house, sits a woman selling poultry at a stall. A maid-servant, standing to the left, holds out in her left hand a silver coin for a plucked cock on the stall; on her right arm she carries a wooden pail. In the right foreground is a basket, upon which is a tray containing a dead fowl. A brown and white dog puts his fore-paws on a bench to sniff at the fowl. On the wall in the right foreground hangs a hare. In the left middle distance a bridge leads over a canal, with houses beyond. It is an excellent work.

Signed in full on the stall; canvas on panel, 16 inches by 13½ inches.

Engraved in the "Musée Français."

Sales.—(Probably) Pieter van der Lip, Amsterdam, June 4, 1712, No. 14 (214 florins).

(Probably) Gerbrand Pancras, Amsterdam, April 7, 1716, No. 10 (181 florins).

(?) Adriaan Bout, The Hague, August 11, 1773, No. 63 (600 florins).

(?) Amsterdam, August 10, 1785, No. 211 (530 florins); this agrees exactly in subject and approximately in size with the above, according to the sale catalogue.

In the chief Hessian inventory of 1749, No. 46.

In the collection at Schloss Altstadt, Kassel, 1783, No. 71.

In the Louvre, Paris, from 1806 to 1815, and then restored to Hesse-Kassel.

Now in the Picture Gallery, Kassel, 1903 catalogue, No. 299 (formerly No. 272).

43. THE MAN SELLING POULTRY. Sm. 109.—In front of a church to the left sits an old man under a tree, selling poultry. He turns to the right and holds out in both hands a live white cock towards a young woman who stands opposite him examining the bird. She wears a pale yellow satin gown, a red jacket trimmed with white fur, and a white apron. Between them is a dog. On the right is the Amsterdamer Gracht.

Signed in the left centre "G. Metsu, 1662"; panel, 24½ inches by 18 inches (pendant to 44).

Sale.—Jacob Cromhout and Jasper Loskart, Amsterdam, May 7, 1709, No. 14 (400 florins).

In the Royal Saxon inventory of 1722, A. 558.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1733.

44. THE YOUNG WOMAN SELLING POULTRY.

Sm. 113.—Under a tree to the right a young woman, dressed in a red gown, a yellow jacket, and a blue apron, stands at a stall selling poultry. She holds out a plucked fowl to an old woman in black, with a wooden pail on her arm, who stands opposite, examining the bird. An old man sits on a tub in the right foreground, smoking a pipe. In the centre of the foreground is a dog. Above, to the right, is a white notice-board inscribed, "1662 Wilgē Verkoop, Hofstede Maersen."

Signed beneath the inscription "G. Metsu, 1662"; panel, 24 inches by 18 inches (pendant to 43).

In the Royal Saxon inventory of 1722, A. 696.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1734.

45. THE OLD WOMAN SELLING GAME. Sm. 110.—

Before a church to the left an old woman, wearing a brown petticoat, a black dress, blue apron and black hat, sits under a tree selling game at her stall. She is plucking a pigeon lying in an earthenware dish on her lap; a cock lies on the ground beside her. She turns to the right to face a young woman, wearing a grey dress and red jacket, who lifts a hare from the stall, and carries on her left arm a tin pail with a snipe in it. Behind her to the right is a boy with a black hat.

Signed in the left top corner "G. Metsu"; panel, 22½ inches by 17 inches.

Purchased in 1710 in Antwerp, for the Elector of Saxony, according to an old Dresden catalogue; but first mentioned in the Dresden catalogue of 1812.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1735.

45a. A Woman selling Poultry.

Sale.—Jan Agges, Amsterdam, August 16, 1702, No. 59 (190 florins).

45b. The Dutch Butchers.

Sale.—Héris of Brussels, Paris, April 19, 1856, No. 35 (51 francs).

46. The Man selling Poultry.

17 inches by 12½ inches.

Sale.—Mrs. L. G. Bushby, London, March 14, 1904, No. 141.

47. A MARKET WOMAN ASLEEP.—She sits dozing at her stall. A boy steals some baked apples from it. This is a very fine work in a brownish-grey tone; there is a touch of red on the bands of the woman's sleeves. The picture is rounded off at the top.

Now in the Moltke collection, Copenhagen, No. 42.

48. ["The Young Woman selling Fruit," Sm. 50, now at Buckingham Palace, No. 141, is not by Metsu, but by Dou (127). Cf. 33.]

49. THE VEGETABLE MARKET AT AMSTERDAM.

Sm. 1.—This represents an open place beside a canal, with houses on the opposite side. The upper part of the picture is filled with the spreading branches of a tree which overshadows part of the groups in the foreground. In the left foreground an old market-woman with her hands on her hips is

quarrelling with a woman who sits on the handle of a barrow of vegetables, with her back to the spectator. From the left comes a man with a crate of fowls on his shoulders and a stick in his left hand. The most prominent figure is that of a pretty young girl with a market pail on her arm, who stands to the right facing the spectator, and turns towards a young cavalier who stands behind her laughing and paying her compliments. A citizen farther back watches the couple. In the shadow to the left a woman is making purchases at a booth. In the right background a fisherman is bargaining with a market-woman seated at her stall. Beyond them is a sailing boat on the canal. In the right foreground is a long-haired dog watching a cock that stands on a basket. Near it is a tub full of turnips, cauliflowers, and other vegetables, with a hen. It is an excellent work, but it is in an exceedingly damaged condition. The trees are not, on the whole, well rendered; it is obvious that Metsu was no landscape painter. The figures in the centre are the best.

Sm. says (1833):—"This capital picture has had the reputation of being the *chef d'œuvre* of the master, and the large prices for which it has been sold go far to confirm that opinion. The writer, however, can by no means subscribe to it, for there are several described in this work that possess much higher claims to the admiration of the connoisseur."

Signed "Metsu" on a letter lying on the ground to the right; canvas, 38 inches by 32½ inches.

Described by Descamps.

Engraved by David, and in the "Musée Français."

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 107 (25,800 francs).

Madame Geoffrin, Paris (28,000 francs).

Paris, 1783 (18,051 francs).

In the collection of King Louis XVI.

Now in the Louvre, 1900 catalogue, No. 2458 (formerly No. 292).

50. A Man sitting on a Barrow of Vegetables.—In a forecourt before a large building a man sits on a barrow of vegetables, conversing with a man and a woman who stand beside him. Near them is a pretty girl wearing a red jacket trimmed with fur. Through an open gateway at the back is seen a hilly landscape with figures. It recalls the work of J. B. Weenix.

Signed in full; canvas, 30 inches by 26 inches.

Sale.—J. J. de Bruyn, Amsterdam, September 12, 1798, No. 33 (1340 florins, Yver).

Now in the collection of the Duc de Broglie, Paris.

51. A Market-Place.—In a market-place, with a street leading from it, numerous people are buying and selling. In the right foreground a woman sits at her vegetable-stall conversing with a man who stands before her.

Panel, 24 inches by 40½ inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 154.

52. A BAKER AT HIS DOOR BLOWING A HORN (or, Hot

Rolls). Sm. 96 and Suppl. 26.—The baker, wearing a red cap and a red jacket, with his shirt-sleeves rolled up, stands at his door blowing a horn to announce that hot rolls are ready. Some rolls and gingerbread lie on a stall in the foreground; some cracknels are hanging up to the left. This is not a specially good picture; its smooth style recalls more or less the work of A. de Vois. One is reminded, by way of contrast, of Jan Steen's "The Baker Oostwaard and his Wife" at Amsterdam (872). [Sm., however, thought it was "painted with wonderful breadth and power."]

Signed in full to the right; panel, 13½ inches by 11½ inches.

Formerly in the Van Winter collection, Amsterdam.

In the Van Loon collection, Amsterdam, 1826-1842 (Sm.).

Now in the collection of E. de Rothschild, Paris.

53. AN OLD WOMAN COOKING PANCAKES.—To the left, at the entrance to a booth, sits an old woman, wearing a black cap and jacket with red sleeves. She is turned to the right, and is cooking pancakes on a small stove standing in the middle of the booth. She takes the dough with her right hand from a large, red earthenware dish, while she stretches out the left hand to receive a coin from a comely young woman, wearing a blue dress with red sleeves and a white cap, who stands to the right holding a little girl by the arm. In the right foreground, beside the young woman, is a ten-year-old boy, with a book under his left arm, who is eating a pancake. In the foreground is a heap of charcoal and firewood. In the right background is a landscape. This is not an exceptionally fine work, but it is good.

Signed in full upon the stove; panel, 12½ inches by 12 inches.

Now in the Wachtmeister collection, Wanas, Sweden; Goethe's 1895 catalogue, No. 40.

53a. An Old Woman cooking Pancakes.

Sal.—The Hague, July 18, 1753, No. 30 (25 florins 10).

53b. A Woman cooking Pancakes.—An old woman, who looks at the spectator, but turns her body to the left, warms her hands at a stone brazier. She wears a black cap, a blue apron, and orange-coloured sleeves. On the fire in front of her pancakes are cooking. Farther back is a basket of apples. Through an opening to the left is a view of a town with a bridge, houses, and trees.

Signed in full on the wall, and dated "16 . . ."; panel, 14 inches by 11 inches.

Sal.—Dr. van Cleef, Paris, April 4, 1864, No. 60 (1620 francs, Meffre).

54. An Old Woman cooking Pancakes. Sm. 5.—An old woman, with a cap on her head, sits beside a stall of eatables; she is cooking pancakes on a small stove. In front of her stands a boy, hat in hand. On a fence near her is a cat looking at the herrings strung up over the woman's head. It is "painted with extraordinary breadth and power" (Sm.).

Canvas, 25 inches by 23 inches.

Sales.—Amsterdam, July 11, 1714, No. 3 (161 florins).

Amsterdam, October 1, 1738, No. 15 (360 florins).

J. P. Wierman, Amsterdam, August 18, 1762, No. 31 (1000 florins).

N. Doekscheer, Amsterdam, September 9, 1789, No. 28 (3050 florins, Gildemeester).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 133 (200 florins, P. van der Schley).

(Probably) Van Dijl, Amsterdam, January 10, 1814, No. 104 (30 florins); but this picture was said to measure only 20 inches by 18 inches.

In the Hoffman collection, Haarlem, 1833 (Sm.); this collection was sold June 2, 1846.

In the possession of the dealer Nieuwenhuys.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 60 (19,500 francs, Say).

55. A Woman weighing Money. Sm. Suppl. 35.—A pleasant, middle-aged woman, wearing a brown jacket with a broad, white collar, red shirt, and a small white cap, sits at a table with a blue cloth, weighing money. She holds a coin in her right hand and raises the scales in her left. Upon the table are a leathern bag and a large open coffer. "Painted in the artist's free and masterly style" (Sm.).

Panel, 9 inches by $7\frac{1}{2}$ inches.

Sales.—P. J. Hogguer, Amsterdam, August 18, 1817, No. 51 (194 florins, Coclers).

L. B. Coclers, Amsterdam, April 19, 1819, No. 53 (550 florins, Braf).

Imported into England by Smith, 1841.

In the collection of the Right Hon. H. Labouchere, 1842 (Sm.) and 1854 (Waagen, ii. 422).

56. A MAN WEIGHING MONEY.—The man sits behind a table to the right, facing the spectator. He holds a pair of scales in his right hand and a coin in his left; on his head is a fur cap. He looks towards a weeping woman who enters from the right; she has a paper in her left hand, and with her right presses a handkerchief to her eyes. Upon the table, which is covered with a cloth, is an open cash-box with money lying near it. In the left background are a green curtain, which is fastened up, a press, and a picture hanging on the wall.

Signed in full on a paper lying on a table, and dated 1654 (according to the catalogues of the Hooft and the Paris sales); canvas, $28\frac{1}{2}$ inches by 26 inches.

Etched by Leopold Flameng.

Sales.—(Probably) Amsterdam, April 9, 1687, No. 29 (103 florins).

D. Hooft, Amsterdam, October 30, 1860, No. 4 (4100 florins, Roos).

Paris, April 27, 1874, No. 61.

Demidoff, San Donato, near Florence, March 15, 1880, No. 1137.

56a. A Woman Fortune-Teller.—A sketch.

Sale.—Swalmius, Rotterdam, May 15, 1747, No. 8 (6 florins).

57. A Company having their Fortunes told by Gipsies.

Canvas on panel, 11 inches by 9 inches.

In the picture gallery at Schloss Altstadt, Kassel, 1783, No. 69.

58. TWELFTH NIGHT (or, Le Roi Boit). Sm. 98.—Twelfth Night is being celebrated in a cottage interior. The "king," seated in an arm-chair at one end of the table, is draining his tall glass. Two women sit facing him at the other end. In front is a child in an infant's chair. At the other side of the table are a boy and a fiddler with a fool's cap. A girl with a pan in her hand stands at the hearth. In the background a woman enters, carrying a dish and a three-branched candlestick; to the right a man carries a heavy basket down a staircase. In execution this work recalls the pictures of smithies. In subject, and to some extent also in colouring, it resembles the work of Jan Steen, and was probably painted under his influence at Leyden. [Compare 219-220.]

[Sm. says :—" This picture is remarkable for its vigour of colour and the breadth and spirit of the handling; and these, together with the subject, induce a belief that the artist painted it in imitation of the works of his friend Jan Steen."]

Signed in full on the infant's chair; canvas, 32 inches by 38½ inches.

Engraved in the "Düsseldorf Gallery."

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 424.

58a. Twelfth Night. See Sm. 98.—A repetition of 58, "with slight deviations in the colours of some of the dresses" (Sm.).

Canvas, 18 inches by 21½ inches.

Sold by Sm. to Webb before 1833 (£315).

In the Norton collection, 1833 (Sm.).

59. A Man warming Himself at a Fire in a Room.

9 inches by 8 inches.

Sale.—N. C. Hasselaar, Amsterdam, April 26, 1742, No. 6 (76 florins).

60. A Young Lady looking at her Watch.

Sale.—Theodor Wilkins, Amsterdam, June 17, 1748, No. 60 (8 florins).

61. A Woman with a White Cap and a Fur-Trimmed Jacket.
Life-size.

Canvas, 36 inches by 28½ inches.

Sale.—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 28 (130 florins, Bergeon).

61a. A Lady with a Fur Jacket.

Sale.—Rotterdam, April 11, 1827, No. 112 (11 florins).

61b. A Lady in a Red Jacket and Orange-Coloured Dress.—Said to have been in the Choiseul collection, though it does not correspond with any of the pictures known in that collection.

Sale.—London, 1861 (£157 : 10s., Austin).

62. A Lady opening a Window.

Sale.—R. Vernon, London, 1877 (£404 : 5s., Colnaghi).

62a. An Old Woman.

Panel.

Sale.—J. Wijsman and others, Amsterdam, November 24, 1828, No. 65.

63. A Lady seated at a Table.—She lays her right hand on a table, covered with a cloth, upon which are a jewel-casket, a book, and a silver chain.

Panel, $14\frac{1}{2}$ inches by $11\frac{1}{2}$ inches. (Pendant to 25a.)*Sale*.—Amsterdam, July 17, 1775, No. 11 (pendant to No. 12).**63a. A Peasant Woman seated.**

Signed "Metsu"; canvas, 17 inches by 13 inches.

Sale.—T. P. C. Haag, The Hague, December 21, 1812, No. 165 (4 florins 5).

64. A PEASANT GIRL SEATED BY A TUB.—She bends forward, and is dressed in a red jacket and yellow apron. It is a fine and genuine work.

Canvas, 16 inches by 12 inches.

Sales.—J. Hulswit, Amsterdam, October 28, 1822, No. 85 (25 florins, Brondgeest for Clancarty).

Earl of Clancarty, London, March 12, 1892, No. 52 (£55:10s.).

[A second picture in this sale, No. 51, "Two People weighing Money," which appeared later in the sale of Sir Henry Meysey-Thomson, March 6, 1901, was in the manner of De Moni or W. van Mieris.]

65. AN OLD WOMAN ASLEEP AT A TABLE.—Upon the table, which is covered with a cloth, are a wine-flask and a glass. The picture has a doubtful look, chiefly because of the cracks in the paint; but it is possible that the paint has been cracked by the bad varnish.

Panel, 8 inches by 7 inches.

Sales.—Amsterdam, July 13, 1812, No. 72 (50 florins, Roos).

J. C. Pruyssenaar, Amsterdam, December 27, 1814, No. 36.

Amsterdam, April 29, 1817, No. 64 (100 florins).

Bleuland, Utrecht, May 6, 1839, No. 211—this measured $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Now in the collection of Adolphe Schloss, Paris.

66. A YOUNG WOMAN ASLEEP IN AN ARM-CHAIR.

Sm. 117.—She has fallen asleep while reading a large book that lies on her lap. Beside her is a table covered with an Oriental carpet, upon which are a jug and other objects.

Panel, 10 inches by 9 inches.

Now in the Accademia, Venice, 1895 catalogue, No. 196.

66a. An Old Woman asleep.

13 inches by 10 inches.

Sales.—D'Orville, Amsterdam, July 15, 1705, No. 54 (175 florins).

Pieter de Klock, Amsterdam, April 22, 1744 (14 florins).

67. A Woman and Child asleep.—The woman sits on a chair near a bed, beside which is a cradle with a child in it.

Panel, $15\frac{1}{2}$ inches by 13 inches.

Sale.—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 35 (41 florins, Coclers).

67a. A Young Woman asleep.—She has folded her arms, and has a little dog in her lap.

Panel, $10\frac{1}{2}$ inches by 8 inches.

Sales.—Amsterdam, 1857.

Chr. R. Ruhl, Cologne, May 15, 1876, No. 84.

68. AN OLD WOMAN WITH A BOOK ON HER LAP.

Sm. Suppl. 16.—An old woman, wearing a large cloak and a dark cap, sits absorbed in meditation; she is turned almost to the left, and is shown in three-quarter length. In her right hand is a pair of spectacles, in her left an open book. In the right background is the hearth. The head and hands are modelled with great delicacy. The expression is very natural. This was one of Metsu's last works, and was perhaps suggested by Rembrandt's portrait of his mother. This "excellent little picture" is "an admirable specimen of the master" (Sm.).

Signed in full at the foot; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

A copy is in the museum, Aix, 1900 catalogue, No. 304.

Exhibited in Amsterdam, 1867.

In the Van der Velde collection, Arnhem, 1842 (Sm.).

Sale.—(Possibly) Amsterdam, December 6, 1851, No. 31.

In the Van der Feltz collection, Oosterbeek.

Now in the Rijksmuseum, Amsterdam; acquired in 1880; 1905 catalogue, No. 1555.

69. A WOMAN READING, WITH HER FACE TO THE RIGHT.—A three-quarter length. The woman wears a red dress, a white apron, a greyish-black jacket, and a white cap. To the right is a table with a dark green cloth upon which the woman leans an open book, holding it with both hands. On the grey wall behind her is a grey map. The picture is hopelessly damaged.

Signed above the map "G. Metsue"; panel, 9 inches by $7\frac{1}{2}$ inches.

Sales.—P. J. Hogguer, Amsterdam, August 18, 1817, No. 52 (155 florins, J. de Vries).

Berlin, about the year 1900 (Ricard of Frankfort).

Jonkheer de la Court and others, Amsterdam, September 21, 1904, No. 98 (500 florins, R——).

C. Sedelmeyer, Paris, May 25-28, 1907, No. 115 (£464).

70. A Young Lady reading a Letter. Sm. 49.—A young lady, in a loose morning dress tied with red ribbons, sits at a table reading a letter. "This picture is painted in a broad manner and in a grey tone of colour" (Sm.).

Panel, 6 inches by 6 inches.

Described by Descamps.

Engraved by David in the Le Brun Gallery, 1792.

In the collection of the Duc de Choiseul, Paris, 1754 (Descamps).

Sale.—Choiseul Praslin, Paris, February 18, 1793 (350 francs).

71. A Woman reading by Candlelight. Sm. 86.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Described by Descamps (vol. ii.).

Sales.—H. Verschuuring, The Hague, September 17, 1770, No. 108.

V. van der Vinne and van Oukerke, Haarlem, March 11, 1816,
No. 15.

72. A well-dressed Lady reading.—She sits at a table, leaning both hands upon it, and reads an open book lying before her. She wears a red jacket and a hat trimmed with red feathers.

Canvas, 41 inches by $36\frac{1}{2}$ inches.

Sales.—[Van Rothaan], Amsterdam, March 29, 1826, No. 56 (71 florins, Hérís).

Comte F. de Robiano, Brussels, May 1, 1837, No. 439 (600 francs).

73. A Young Lady holding Papers.—She seems to be thinking. Her dress is of red velvet.

Panel, $8\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 210.

74. A LADY HOLDING A BOOK.—A three-quarter length. A lady in a silk dress and a green jacket trimmed with white fur sits at a table covered with a Persian carpet, holding an open book in her right hand. Upon her lap is a little dog which lays its fore-paws on her arm.

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sales.—A. Meynts, Amsterdam, July 15, 1823, No. 72 (900 florins, Brondgeest).

W. Theobald, London, 1851 (£120 : 15s., Rutley).

London, 1856 (£162 : 15s., Emery).

C. Scarisbrick, London, 1861 (£273).

Adrian Hope, London, June 30, 1894, No. 42 (£1260, Colnaghi).

75. A Lady writing a Letter.—A lady, wearing a red velvet jacket trimmed with fur and a yellow dress, sits at a table covered with a cloth. She has a pen in her right hand and lays her left hand on a sheet of paper ; she seems to be thinking.

Panel, 12 inches by 10 inches.

Sale.—Amsterdam, August 8, 1804, No. 108 (30 florins, Vinkeles).

76. A Lady writing.—A comely young woman sits in a room writing. She has a pen in one hand and puts her finger to her mouth. She wears a light purple dress with crimson sleeves, and a black velvet hat with white feathers.

Copper, 15 inches by 11 inches, rounded off at the top.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 438 (725 francs).

76a. A Young Woman writing a Letter.—A young woman sits in profile to the left in a carved chair at a table covered with a rich red

Turkish carpet. She turns her head with a smile towards the spectator. The fingers of her left hand rest on the carpet; her right elbow is on the table. She is just dipping her pen into a metal ink-pot. She wears a black dress trimmed with fur, and a skirt of reddish grey. She has large silver pendants in her ears and a white cap. A little dog comes towards her. On the wall is a sea-piece half hidden by a curtain. To the left is a fireplace with pilasters.

Signed on one of the pilasters; panel, 15 inches by $13\frac{1}{2}$ inches.

Sale.—Dr. van Cleef, Paris, April 4, 1864, No. 59 (5020 francs).

77. A Lady with a Letter.

Panel, 12 inches by 10 inches.

In the Castle, Hanover, 1863 (Parthey, ii. 113).

77a. A Lady writing.

In the Fourché collection, Bordeaux (De Sonnevile, p. 87).

78. A Woman reading a Book.—She sits in a chair and turns slightly towards the right. She wears a dark jacket with a white collar, a white cap, and a white apron over a red skirt. Behind her is the wall of a homely, middle-class room.

Signed in full at the top; panel, 9 inches by 8 inches.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 64.

79. THE LACE-MAKER. Sm. 112.—In a room with an oil-painting on the grey wall, a lady is seated at work with a lace pillow on her lap. She wears a grey satin dress and a blue jacket trimmed with white fur. At her feet to the left is a cat.

Signed in full in the centre at the top; panel, 14 inches by $10\frac{1}{2}$ inches.

In the Saxon inventory of 1722, A531.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1736.

80. A YOUNG LADY SEWING, WITH A PARROT (or, The Lace-Maker). Sm. Suppl. 13.—The lady wears a grey dress and a green jacket trimmed with white fur, and is seated, with a lace pillow on her lap. Upon a table beside her is a cage, on which a blue parrot is perched; to the right, near her, is a basket of linen, and behind it is a press. The painting is fresh and good, and the tone light. The picture has perhaps been somewhat overcleaned, but is of the finest quality. "This very clever picture is painted in a grey tone of colour" (Sm.).

Signed high up on the wall "G. Metsue"; panel, 14 inches by $10\frac{1}{2}$ inches.

A replica was in the sale: Von Woyna and others, Bonn, March 1, 1898, No. 145.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1777, No. 133 (160 florins, Fouquet).

In the collection of Count Besborodkin, St. Petersburg, 1842 (Sm.).

Now in the Koucheleff-Besborodko collection, St. Petersburg, 1886 catalogue, No. 50.

81. THE LACE-MAKER. Sm. 99.—A young woman with a

white cap sits, in profile to the left, at her work, at a table with a green cloth. She has a lace pillow on her lap. In the left foreground is one of her slippers. She converses with a man who stands to the left behind her, facing the spectator, and makes her a bow. With his right hand he takes up a glass of wine standing on a table to the left beside an earthenware jug. In the right background is a press, with a vase upon it. It is a pleasant picture, but does not count among the best works of Metsu; it is in very bad condition.

Panel, 14 inches by 11½ inches.

Purchased from the Court Secretary, Von Reith, 1811, for the Imperial Austrian collection.

Now in the Belvedere, Vienna, 1896 catalogue, No. 1370.

82. The Sempstress. Sm. 48.—A lady is seated at her needlework. On a table before her are music-books, a cushion, and other objects.
8 inches by 7 inches.

Engraved in mezzotint by Vaillant (Sm.); but the print is now apparently unknown.

Sale.—B. van Zwieten, Amsterdam, 1755 (105 florins), according to Sm., but see 84.

83. The Lace-Maker.—A woman seated on a chair in a room has a lace pillow before her. With accessories.

Panel, 12½ inches by 10 inches.

Sale.—Caspar van Citters, Rotterdam, July 1, 1811, No. 28.

84. A Young Woman with a Sewing Pillow. Sm. 47.—A young woman, seen at three-quarter length, is seated in profile to the left, with her hands on a sewing pillow covered with a white cloth. She wears a small cap on the back of her head, pendants in her ears, a grey jacket trimmed with white fur, and a white apron. The room is lighted from a window on the left, with a blue curtain. On the wall at the back are two pictures, only the lower portions of which are seen. One of them, a flower-piece, is partly hidden by a curtain.

Panel, 9 inches by 7 inches.

Described from a water-colour copy by R. Vinkeles, 1781, now in the possession of Dr. Hofstede de Groot.

Sales.—Rotterdam, April 27, 1713, No. 8 (430 florins).

Anthony Deutz, Amsterdam, March 7, 1731, No. 2 (20 florins).

Bicker van Zwieten, The Hague, April 12, 1741, No. 144 (49 florins, bought in).

Gerard Bicker, The Hague, April 4, 1755 (100 florins) (Hoet, ii. 464); this is identified by Sm. with the Vaillant mezzotint (see 82).

In the collection of Jan Pieter Fouquet, Amsterdam, 1781.

Sales.—De Calonne, Paris, April 21, 1788 (860 francs).

B. de Bosch, Amsterdam, March 10, 1807, No. 17.

85. The Mother sewing.—In a sunlit room a lady sits at a table, sewing. On the table are a mirror, a vase of flowers, and a small china

jug. A child plays with a dog. A maid-servant awaits the lady's orders for the market.

Copper, 15 inches by 13 inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 118.

85a. A Woman at her Needlework.—Beside her is a basket.

Canvas, 11 inches by 8 inches.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 60 (50 florins, Engelberts).

86. A Woman spinning.—A woman in a black velvet jacket sits at a spinning-wheel.

Panel, 13½ inches by 10½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 194.

87. A LADY AT HER TOILET. Sm. 44.—A lady, wearing a red dress and a white cap, collar, and apron, sits at her toilet-table. The table is covered with a carpet, and upon it are a mirror, a towel, and a brush. The single figure is finely rendered.

Panel, 7 inches by 6½ inches.

Described by Waagen (Suppl. 87) in the Hertford collection.

Sale.—Jan Tak, Leyden, September 5, 1781, No. 17 (340 florins, Delfos).

In the collection of the Marquess of Hertford, London, which descended to Sir Richard and Lady Wallace.

Now in the Wallace collection, London, 1901 catalogue, No. 206.

88. A LADY HAVING HER HAIR COMBED BY AN OLD MAID-SERVANT (or, The Toilet). Sm. 74.—A young lady, wearing a scarlet jacket trimmed with ermine and a yellow silk skirt, sits in her room; an old maid-servant combs her hair. A table with a striped carpet on it stands near the window; upon it are a mirror and other objects. A violoncello, a box with music-books on it, and a chair are in the foreground; at the back is a bed. It seems genuine, but has been overcleaned.

Sm. thought it "a fine and capital work by the master."

Panel, 24 inches by 21½ inches.

Sales.—Jonas Witsen, Amsterdam, March 23, 1717, No. 53 (195 florins).

Jacob van Leyen, Amsterdam, April 17, 1720, No. 6 (230 florins).

J. Rendorp, Amsterdam, October 16, 1793, and July 9, 1794, No. 37 (275 florins, Eberlein).

Rijnders, Brussels, 1821 (2400 florins, Nieuwenhuys).

Chevalier Erard, Paris, 1831, No. 93 (8000 francs, Rev. W. Clowes).

Now in the collection of Sir F. Cook, Bart., Richmond, Surrey.

89. A GIRL AT HER LOOKING-GLASS (or, The Toilet). Sm. Suppl. 19.—A three-quarter length. A girl is seated in profile to the left at a table covered with a Turkey carpet, upon which is a toilet-box; she holds in both hands a mirror that stands before her. She wears a grey jacket trimmed with white fur, a small cap, and ear-rings. "This excellent little picture is painted with great breadth and freedom, in a greyish tint of colouring, and the figure is opposed against a light background" (Sm.).

At the first glance it recalls the work of Ter Borch, to whom indeed it is ascribed in the Dutuit collection.

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 117 (5100 francs, "Dupuis of Roan" (Sm.), that is, Dutuit of Rouen).

Now in the Petit Palais, Paris; Dutuit bequest.

89a. A Lady at her Toilet.

18 inches by 17 inches.

Sale.—The widow Visser, Amsterdam, 1733, No. 7 (77 florins).

89b. A Pendant to "A Lady at her Toilet."

18 inches by 17 inches.

Sale.—The widow Visser, Amsterdam, 1733, No. 8 (77 florins).

89c. A Lady at her Toilet.

9 inches by 7 inches. Pendant to "A Man with a Flute" (161*b*).

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 20 (60 florins, with pendant, 161*b*).

89d. A Lady in her Bedroom.

Sale.—Leyden, June 15, 1764, No. 15 (27 florins).

90. A Young Lady at her Toilet with a Letter in her Hand.—
In front of her are a wash-basin and jug.

Panel, $8\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sales.—Bicker van Zwieten, The Hague, April 12, 1741, No. 145 (72 florins, bought in).

Gerard Bicker, The Hague, April 4, 1755, No. 46 (145 florins).

Hendrik Verschuuring, The Hague, September 1770, No. 107.

90a. A Lady washing her Hands in a Silver Basin.

$21\frac{1}{2}$ inches high.

Sale.—L. van Heythuysen, London, 1800 (£73 : 10s.).

90b. The Toilet.

22 inches by 18 inches.

Sale.—Sir G. Yonge, London, 1806 (£31 : 10s.).

91. A Lady at her Toilet. Sm. 36.—A three-quarter length. A lady sits in profile at her toilet. She holds a letter in one hand and, with the other hand on her bosom, looks at herself in the mirror. On the table are a silver ewer and salver.

Engraved by L'Evesque (Sm.).

Sale.—(Possibly the same) Lord Yarmouth, at Christie's, London, 1807 (£52 : 10s.); according to Sm.

92. A Lady at her Toilet in a large Room with a Lap Dog and a Maid-Servant.

Sales.—Lord Bessborough, London, February 1801.

E. Cox, London, April 23, 1807.

93. The Toilet. Sm. Suppl. 38.—A young lady in morning dress, consisting of a dark drab jacket and a yellow skirt, with a white cap, is seated at her toilet. She lays one hand on her bosom, and with the other holds a mirror on the table. In the background are a closed window and a curtain. It is "painted in a fine broad style like Ter Borch" (Sm.).

Canvas on panel, 10½ inches by 8½ inches.

Sale.—Marquess of Camden, at Christie's, London, 1841 (£87 : 3s., Nieuwenhuys).

93a. A Lady at her Toilet.—With a 'cello near her.

Sale.—J. Rogers, London, 1847 (£292, Nieuwenhuys).

93b. A Lady at her Toilet.—The lady is seated, trimming her nails. A maid-servant holds a wash-basin.

Canvas, 19 inches by 15½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, ii. 113).

94. A Woman combing a Boy's hair.

Panel, 15½ inches by 10½ inches.

In the collection at Söder, sold 1859 (Parthey, ii. 113).

95. A LADY WITH A DOG (or, The Favourite Spaniel). Sm. 4.—A lady in morning dress, consisting of a red velvet jacket bordered with ermine, and a skirt of the same colour, sits with a sewing pillow in her lap at a table partly covered with a Turkey carpet. She takes in her hand the foot of a little spaniel which stands on the table beside a mirror. A basket of linen is on the floor at her side. In the background is a curtained bed; at the side is an open door. It is a late picture. [Compare 98a.]

Panel, 15½ inches by 12½ inches.

Described by Waagen (ii. 43).

Engraved in the Stafford Gallery, 1818, No. 72.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 33 (1100 florins).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 135 (740 florins, Westerwoud).

Now in the Bridgewater Gallery, London, No. 242, where Sm. saw it in 1833.

96. AN OLD WOMAN FEEDING A DOG. Sm. 22.—An old woman with a white cap and a blue jacket sits at a half-opened door feeding a dog. An old man with a fur cap stands in the doorway looking on. In the foreground are a pan, a spoon, and a broken earthenware dish. The painting is brilliant and harmonious. According to Waagen its cool tone shows that it is a late picture.

Signed in the usual manner upon a bottle standing on the window-sill; canvas, 16½ inches by 12 inches.

Described by Waagen (iii. 476).

Exhibited at the Guildhall, London, 1894, No. 60.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 127 (1200 florins, P. Fouquet).

Now in the collection of the Marquess of Bute, St. John's Lodge, London, Richter's 1884 catalogue, No. 107, where Sm. saw it in 1833.

96a. A Young Lady with a Dog.

Sales.—Amsterdam, January 21, 1733, No. 9 (230 florins).

Amsterdam, April 2, 1734, No. 6 (180 florins).

96b. A Woman at a Table feeding a Dog with Bread.—The dog leaps up at her.

Panel, 10 inches by 19 inches (?).

Sale.—Amsterdam, July 13, 1812, No. 71 (90 florins, Roos).

97. A Lady with a Dog (or, Le Corsage rouge). Sm. 9 and Suppl. 36.—A lady, wearing a scarlet jacket and a silk skirt, sits at a table covered with an Oriental carpet. She appears to have just come from her room, and plays with a pet dog. Upon her lap is a piece of blue paper. On the table is a plaster figure of an infant—"after Flamingo" (Sm.).

Panel, 13½ inches by 11 inches; a pendant to "Le Corsage Bleu" (149).

Exhibited at the British Gallery, 1815.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 8 (12,900 francs, with pendant).

Destouches, Paris, March 21, 1794 (6101 francs).

Wattier, Paris, 1797 (6900 francs, with pendant).

Robit, Paris, May 21, 1801 (3120 francs).

Sir Simon Clarke, Bart., London, 1840 (£535 : 10s., J. Nieuwenhuys).

In the collection of Baron James de Rothschild, 1842 (Sm.).

Now, probably, in one of the Rothschild collections in England.

98. A Boy with a Dog.

Panel, 16 inches by 12 inches.

Sale.—Scott and others, London, June 25, 1900, No. 108.

98a. The Pet Dog.

Panel, 15½ inches by 13 inches.

Compare 95, the dimensions of which are almost the same.

Sale.—Duke of Cambridge and others, London, June 25, 1904, No. 105.

98b. A Lady with a Man-Servant.

Given in pledge by Barent van Lin at The Hague, April 18, 1676, to the notary Dispontijn (A. Bredius).

99. A WOMAN CONVERSING WITH A MAID-SERVANT.—A woman wearing a white silk dress and a green jacket trimmed with fur hands a coin to a maid-servant, who has a basket of oranges on her arm.

Panel, 12 inches by 13½ inches.

In the Nostitz collection, Prague, since the inventory of 1765; 1905 catalogue, No. 128.

100. A Lady and a Negro in a Room.

Sale.—Amsterdam, April 27, 1740, No. 13 (142 florins).

101. A Lady sealing a Letter (or, The Correspondent). Sm. 100.—To the left, in a bedroom, a lady in a dark velvet jacket trimmed with white fur sits at a table covered with a cloth. She holds a stick of

wax to the flame of a candle to seal a letter in her left hand. A maid-servant, with a brass market-pail on her arm, stands to the right of the table waiting for the letter. A spaniel is asleep at the lady's feet. Upon the table are writing materials, paper, and a little book. At the back are the bed and the fireplace.

18 inches by 14 inches.

Described from a print engraved by J. Watson, 1771, from a picture then in the collection of Lord Powerscourt, most of whose pictures have since been sold.

102. A Woman and a Maid-Servant.—A woman sits in a room conversing with a maid-servant, who stands with a market-pail on her arm. Near them is a man with a pipe in his hand.

Canvas, 28 inches by 24 inches.

Sale.—Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 63 (39 florins, Coclers).

103. A Lady and a Page. Sm. 58 and 104.—In a spacious hall stands a lady in white satin, with her left hand on her breast and a pink in her right hand. A fair-haired page in a rich costume stands behind her, holding a silver ewer and salver. In front of her is a table with a red cloth, upon which are a mirror and a silver box. A little spaniel, mounted on a stool, jumps up at the lady. "A brilliant and beautiful example of the master" (Sm.).

Panel, 19½ inches by 17 inches.

Sales.—Willem Lormier, The Hague, July 4, 1763, No. 183 (400 florins).
(Probably) Schrijvere, 1768 (400 florins)—the page holds a "lamp" (Sm.), which is probably a mistranslation of the Dutch "lampet," a salver; otherwise this is a different picture.

In the Van der Pot collection, Rotterdam.

Imported into England by Galli, and in the possession of the dealer Buchanan, 1833 (Sm.).

In the Gray collection, sold in 1839.

In the Labouchere collection.

Sale.—J. Harris, London, 1872 (£183 : 15s., bought in).

104. A Lady and a Maid-Servant. Sm. 115 and Suppl. 18.—In a handsomely furnished room a lady, dressed in a grey silk jacket trimmed with ermine and a cinnamon coloured skirt, sits near the fire. In her right hand she holds out a plate for a pancake which a young maid-servant, bending down at her side, takes from a frying-pan on the fire. A little spaniel on the lady's lap licks the maid's hand. "This is painted in the artist's most engaging style."

Canvas, 19 inches by 14 inches.

Sale.—Amsterdam, December 5, 1785, No. 55 (780 florins, Fouquet).

In the collection of Baron Delessert, Paris, 1833-42 (Sm.).

Sale.—Delessert, Paris, March 15, 1869, No. 49 (8400 francs).

In the possession of the dealer F. Kleinberger, Paris.

In the collection of the late Maurice Kann, Paris.

105. A LADY GIVING A LETTER TO A MAID-SER-

VANT (or, "The Letter"). Sm. Suppl. 28.—A three-quarter length. A lady, wearing a dark grey jacket trimmed with fur and a brown skirt, sits almost in profile, with her right hand upon a pet dog on her lap. She gives a letter to a maid-servant with a market-pail under her arm who stands on the farther side of a table. A book lies on the table-cloth. The picture is damaged, but was once very good.

Signed; panel, 12½ inches by 11½ inches.

Sales.—G. C. Blanken, The Hague, June 4, 1800, No. 14 (26 florins, Vogel); said to be by Metsu or in his manner.

Amsterdam, April 22, 1809, No. 77 (85 florins).

In the Kalkbrenner collection, Paris, 1842 (Sm.).

Probably in the Montcalm collection.

Sales.—(Probably) Braine, London, 1857 (£162 : 15s., Nieuwenhuys).

F. Werbrouck and others, Antwerp, September 12, 1859, No. 115.

(Probably) Adrian Hope, London, June 30, 1894, No. 41 (£336, Lesser).

Now in the collection of A. de Ridder, Cronberg, Frankfort-on-the-Main.

106. A LADY HOLDING A MINIATURE, WITH A PAGE. Sm. 89.—A lady, wearing a blue bodice trimmed with ermine and a white silk skirt, sits at a table covered with a Turkey carpet, holding a miniature. On the table are a silver box and a mirror. A page standing opposite the lady pours water from a ewer into a silver basin. In the background a maid-servant is making the bed. According to the Hope catalogue it is signed, but its authenticity is very doubtful. If memory serves, it appeared to be by Ochterveld.

Signed (?); panel, 19½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 107.

Formerly in the Lormier collection (Sm.).

In the collection of Henry Philip Hope, 1833 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, London—1891 catalogue, No. 82—sold as a whole in 1898 to A. Wertheimer and P. and D. Colnaghi.

Sale.—Lawrie and Co., London, January 28, 1905, No. 95.

107. An Interior with a Lady and a Boy.

12 inches by 10½ inches.

Sales.—London, July 29, 1899, No. 53.

Hirst and others, London, March 31, 1900, No. 39.

108. A Gentleman with a Lackey.

15 inches by 12 inches.

Sale.—Herman Schuurman, Rotterdam, April 2, 1739, No. 4 (110 florins).

109. THE ALMS (or, The charitable Lady). Sm. 84 and Suppl. 23.—A young woman sits in the right foreground upon a stone bench with a wrought-iron back, placed at the door of a house with two steps leading up to it. She wears a white cap, a brownish-red dress, a red satin jacket trimmed with white fur, a broad flat collar, and an apron. She throws a coin into a hat held out by a poor boy in brown, who stands to the left in the street before her. A little spaniel lies at her feet. In the

middle distance is a square bordered with trees ; beyond it to the left is a church. It is an especially charming picture ; the execution is spirited and delicate.

Signed in the middle of the door-post "Gabriel Metsu" ; panel, 22 inches by 16 inches.

Engraved in the "Musée Français."

Sale.—Jan van Loon, Delft, July 18, 1726, No. 10 (154 florins).

In the chief inventory of the Kassel collection, 1749, No. 101.

In the Schloss Altstadt, Kassel, 1783 catalogue, No. 50.

At the Louvre, 1806-1815, and then restored to Kassel.

Now in the Picture Gallery, Kassel, 1903 catalogue, No. 300 (formerly No. 273).

110. A VISIT TO THE NURSERY. Sm. 19.—To the right, in a large and handsomely furnished room, sits a young mother in profile to the left. She is dressed in a red velvet jacket trimmed with ermine and a white silk skirt, and holds her infant in swaddling clothes ; in front of her is the cradle. At her right stands her young husband ; he has long hair, and wears a broad collar and a jacket with slashed sleeves. He raises his hat to salute a well-dressed lady with smiling face, who enters from the left to congratulate the mother. The old nurse, who sits at the back between the man and his wife, with her right hand on the cradle, looks round to greet the visitor. The lady visitor wears a silk dress with short sleeves and a black veil, and has with her a dog. A maid-servant follows her, carrying a chair and a foot-warmer. Behind the group is a fine Renaissance chimney-piece supported on four columns, with a large sea-piece hanging above it. The floor is paved with marble slabs, covered with a Persian carpet where the young mother sits. To the right is a table covered with an Oriental carpet, upon which are a basin and ewer, and other articles. Behind it is a richly ornamented bed. In the background to the left an open door leads into another room.

Signed in full above the door and dated 1661 ; canvas, 30 inches by 31½ inches.

Described by Houbraken (iii. 40) and Descamps.

A good old copy was in the possession of L. Nicholson, London, March 1902. [Cf. 110c.]

Probably the picture, then in the cabinet of Jan Jacobsz Hinloopen, to which Jan Vos made a poem, 1662.

In the possession of Jan de Wolf, The Hague, when seen by Houbraken (before 1718).

Sales.—Amsterdam, May 18, 1706, No. 2 (435 florins).

D. Ietswaart, Amsterdam, April 22, 1749, No. 24 (850 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 124 (200 florins, P. Oets).

Duc de Morny, Paris, May 31, 1865, No. 59 (50,000 francs, bought in).

In the possession of the dealer Ch. Sedelmeyer, Paris, 1895, No. 15.

In the collection of the late Rodolphe Kann, Paris ; purchased as a whole by the London dealers Messrs. Duveen, August 1907.

110a. A Visit to the Nursery.

Panel, 30 inches by 25 inches.

Probably a copy of 110.

Sale.—(Supplementary) Baron de Castell, Hamburg, July 21, 1824, No. 342.

110b. The young Mother.

Panel, 8 inches by 7 inches.

Probably, from the description, a copy of 110.

Exhibited at Cologne, 1840.

Sale.—J. G. Riedinger, Cologne, July 19, 1841, No. 82.

110c. A Lady visiting a Family seated round the Hearth.—A maid-servant is to the right.

30 inches by 31½ inches.

Probably identical with the copy in the possession of L. Nicholson, London, March 1902. [See under 110.]

Sale.—De Falbe, London, May 19, 1900, No. 106.

110d. A Visit to the Nursery.

Panel, 24½ inches by 31½ inches.

Probably, from the description, a copy of 110.

Sale.—Cholmley and others, London, February 1, 1902, No. 108 (£94:10s., bought in).

111. THE SICK CHILD. Sm. 3 and Suppl. 3.—A young woman wearing a grey jacket, a red skirt, and a blue apron—seen almost at full length—sits facing the spectator with a child of three or four on her lap. The child wears a yellow frock and a white shirt, and its bare feet hang over the mother's right knee. The mother bends slightly to the left and looks down at the child as if to question it, so that her face is foreshortened and half in shadow. The child, with an abstracted and troubled expression, looks away from the mother out of the picture. To the right is a chair, with a green garment hanging on the back and a white cap on the seat. In the left foreground is an earthenware pan on a stool. Behind the group is a sunlit wall, upon which hang to the left a map, and to the right a picture of the crucifixion in a black frame. The effect of light and the scheme of blue, yellow, and red recall the work of Vermeer, but the brushwork is less dry and seldom or never spotty. The expression on the child's face and the attitude of the mother are rendered with delicate insight.

Signed on the left upper corner "G. Metsue"; canvas, 13 inches by 10½ inches.

Sale.—Goll van Frankenstein, Amsterdam, July 1, 1833, No. 50 (1338 florins, Steengracht).

Now in the collection of Jonkheer Steengracht, The Hague.

112. A Mother and Nurse with a Child.

13 inches by 11 inches.

Sales.—Coenraad Baron Droste, The Hague, July 21, 1734, No. 38 (235 florins).

Marinus de Jeude, The Hague, April 18, 1735, No. 7 (110 florins).

Bicker van Zwieten, The Hague, April 12, 1741, No. 143 (130 florins).

112a. A young Mother and a Nurse.

14 inches by 12 inches.

Possibly the picture of the Van Zwieten sale (112).

In the collection of P. L. Neufville, 1752 (Hoet, ii. 513); but not in the sale, Amsterdam, June 19, 1765.

113. A Woman with a Child in her Arms. Sm. 40.—The child has left the mother's breast to clutch at a sugar-plum.

Panel, 12½ inches by 10 inches.

Sales.—M. l'Empereur, Paris, May 24, 1773 (3520 francs).

Prince de Conti, Paris, March 15, 1779 (1701 francs).

114. THE SICK LADY AND HER DOCTOR (or, The Doctor's Visit). Sm. 15 and Suppl. 15.—A young woman, wearing a pink satin skirt and a red velvet jacket trimmed with ermine, sits in a large arm-chair in the centre, almost facing the spectator. She leans her head on a pillow; a little dog leaps up at her. To her left stands an elderly physician, dressed in a long black cloak with a tall round hat; he is examining a urine-glass which he holds up in his left hand. To the right is a table covered with an Oriental carpet; upon it are a blue plate with slices of lemon, a napkin, and a basket. Behind the table stands a maid-servant in black, who pours medicine into a spoon and glances at the physician. In the background is a bed with white curtains; to the left is an open door. On the wall hangs a large picture of Abraham's sacrifice. The motive recalls Hoogstraten's picture at Amsterdam; the style of painting resembles that of the Metsu at The Hague (162). It has the bluish-grey tones of the artist's later period, but is very good in its way. "Painted in a broad and beautiful style of art" (Sm.).

Canvas, 24 inches by 19 inches.

Described by Descamps.

Sales.—Jan Agges, Amsterdam, August 16, 1702, No. 60 (200 florins).

Julienne, Paris, March 30, 1767 (6020 francs, the Empress Catherine II. of Russia).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 876.

115. THE SICK LADY AND THE WEeping MAID-SERVANT. Sm. 65.—On the right sits the sick lady—seen in three-quarter length—with her head in profile to the left, leaning against a large white pillow with her hands on her lap. She wears a white cap, a white collar, a red jacket trimmed with ermine, and a blue skirt. Behind her, to the left, stands another woman, who holds a handkerchief to her weeping eyes, and carries in her right hand a wicker basket. It is an excellent work.

Panel, 11 inches by 10 inches.

Sale.—Van Helsing (Van Eyl Sluyter?), Paris, January 25, 1802 (2801 francs).

In the collection of Prince Eugène Beauharnais, Munich, 1833 (Sm.).

In the collection of Prince Leuchtenberg, St. Petersburg, No. 133.

In the possession of the dealers Sulley & Co., London.

Now in the Kaiser Friedrich Museum, Berlin; purchased, 1906.

116. The Doctor's Visit.—In a well-furnished room sits a lady in a fur jacket. A physician feels her pulse, while a surgeon attends to her foot. Near her are a maid-servant and a child.

Canvas, 8 inches by 7 inches.

Sale.—Amsterdam, May 7 and August 8, 1804, No. 99 and No. 107.

117. The Fainting Lady.—In a bedroom a lady is fainting in a chair, with her head on a pillow. Her left hand hangs down, and her right hand rests on her hip: her head is bowed down, and her neck bare. A maid-servant comes to her relief with vinegar and a handkerchief, and endeavours to console the lady's daughter, who is weeping at her mother's side. Behind the sick woman are a bed and a table covered with a Persian carpet, on which is a bottle of salts; a pan stands at the invalid's feet.

Canvas, $24\frac{1}{2}$ inches by 21 inches.

Sales.—B. de Bosch, Amsterdam, March 10, 1817, No. 17.

De Burtin, Brussels, July 21, 1819, No. 99.

118. A Physician examining a Urine-Glass.—At the table stands a weeping woman.

Canvas, $22\frac{1}{2}$ inches by $17\frac{1}{2}$ inches.

Sale.—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 62.

119. A Sick Woman (or, The Fainting Lady). Sm. 6.—A lady, dressed in a red velvet jacket with ermine and a white satin skirt, sits in an arm-chair in her bedroom, overcome by languor or sleep. A maid-servant in the background is warming the bed with a warming-pan. "A fine cat, most exquisitely painted, and a silver utensil, are on the foreground. This is a perfect gem in art, of superlative excellence and beauty."

Signed in full on the bedpost to the left; canvas, 17 inches by $13\frac{1}{2}$ inches.

Sales.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 78 (1500 florins).

P. M. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 59 (2300 florins).

Thomas Theodor Cremer, Rotterdam, April 16, 1816, No. 63 (2025 florins).

Jurriaens, Amsterdam, August 28, 1817, No. 35 (1400 florins, De Vries).

G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 69 (1599 florins, De Vries).

Imported into England by Nieuwenhuys, and sold by Sm. (for £300—to Wells?).

In the collection of William Wells, Redleaf, 1833 (Sm.).

Sales.—W. Wells, London, 1848 (£315, Duke of Cleveland).

Schneider, Paris, April 6, 1876, No. 21.

120. A Woman cleaning Fish. Sm. 60 and Suppl. 40.—A woman, wearing a red gown, a blue apron, and a white cap, sits cleaning a haddock

at a table, facing the spectator. Two other fish and three parsnips lie on the table. On the right is a copper fish-kettle, on which sits a kitten. A red cloth hangs down from the table on the right. Behind the woman is the wall of a house covered with a vine. "An excellent little picture" (Sm.).

Canvas, $11\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

A copy by J. Lauwers was in the sale of P. J. Hogguer, Amsterdam, August 18, 1817, No. 43 (120 florins, Woodburn); it is now in the collection of Sir George Donaldson, London, and was exhibited at the Guildhall, London, 1903, No. 161. [Compare 121, below.]

Described by Descamps.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 137 (1800 florins, T. Spaen).

H. Muilman, Amsterdam, April 12, 1813, No. 161 (1850 florins).

Duc d'Alberg, 1817 (£168).

De la Hante, 1821 (£215, 5s.).

Beckford, Fonthill Abbey, Bath, 1823 (£175).

In the possession of the dealer Artaria.

Sale.—Edmund Higginson, Saltmarsh Castle, June 4, 1846 (£504, Rothschild).

Probably now in one of the Rothschild collections in England.

121. A Woman cleaning Fish. Sm. 62.—A comely woman, wearing a dark jacket and apron and a white cap, stands at the door of a house overgrown with vine; she has a knife in one hand and in the other a fish, which she exhibits to a woman customer. A basket of fish stands in front of her on a rough table, consisting of a plank laid on a cask. A dish with two fish in it stands on a pail in front, and a pair of scales hangs on the wall to the left.

Canvas, $11\frac{1}{2}$ inches by 10 inches.

Possibly identical with 120 (Sm. 60)? Compare also the larger Wallace collection picture, 33 (Sm. 50).

In the collection of the Marquis Marialva, 1825; bought by Sm. privately (£80).

In the Hérís collection, Brussels, 1833 (Sm.)

Sale.—D. van der Schrieck, of Louvain, Brussels, April 8, 1861, No. 52 (6400 francs, Allar of Douai).

122. A MAID-SERVANT WITH FISH AND AN OLD WOMAN ASLEEP (or, The Tabby-Cat). Sm. 103.—In the left background sits an old woman asleep, in profile to the right. She wears a white cap, a white collar open in front, and an apron; in her left hand she holds a pair of spectacles, and in her right an open book lying on her lap. On the right a maid-servant stands, in profile to the right, at a table, cleaning fish; she wears a red jacket, a blue skirt, and a white apron. On the floor in front is a dish of fish, with a pot and some radishes; from the left a cat is stealthily creeping towards the fish. It is a very good picture.

Canvas, 16 inches by $13\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 79.

In the collection of Jeremiah Harman, 1833 (Sm.).

Sales.—J. Harman, London, 1844 (£273, Nieuwenhuys).

C. Perrier, London, May 5, 1848 (£252, Marquess of Hertford).

Now in the Wallace collection, London, 1901 catalogue, No. 242.

122a. A Woman cleaning Fish.

Sale.—Amsterdam, July 13, 1718, No. 22 (75 florins).

122b. A Woman cleaning Fish at a Pump.

Panel, 12 inches by $10\frac{1}{2}$ inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 80 (340 florins, bought in).

123. THE COOK.—At a table to the right stands a young maid-servant holding a roasting-jack. On the table are a pan and a piece of meat. To the left is a plucked fowl. In the right foreground is a cat near a dish of fish; on the wall at the back are various cooking utensils. It is somewhat hard in tone and colour, and reminds one of Ochtervelt.

Signed in the left upper corner "G. Metsue"; canvas, $21\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Now in the Berlin Picture Gallery, 1898 catalogue, No. 792a; purchased in 1861.

124. THE COOK. Sm. 10.—A woman in a red jacket and blue dress sits in a larder, with a dish on her lap and a spitted fowl in her hands. Near her hangs a hare, and at her side is a bowl of apples. The figure is seen at three-quarter length.

Signed in full in the left-hand bottom corner; panel, $12\frac{1}{2}$ inches by 10 inches.

Engraved by Wille.

Sales.—Antoni Bierens, Amsterdam, July 20, 1717, No. 4 (192 florins).

Comte de Vence, Paris, February 9, 1761 (1224 francs).

In the gallery at Zweibrücken.

Now in the Aeltere Pinakothek, Munich, 1902 catalogue, No. 425; where it was in 1833 (Sm.).

125. A GIRL PARING APPLES. Sm. 12.—A girl sits paring apples, with a basket of apples at her side. In front of her, to the left, is a table covered with an Oriental carpet, upon which are a hare and a small pail. It is thinly painted, so that the fibres of the panel are visible, but this does not seriously harm the effect. It is an excellent work.

Panel, 11 inches by 10 inches. Pendant to "A Woman holding a Jug and a Glass" (200), also in the Louvre.

Engraved by Daulé, by Massard, and, in mezzotint, by C. Watson.

Sales.—The Hague, July 15, 1749, No. 18 (65 florins); pendant to No. 19.

Pielhon, 1763 (1301 francs).

Now in the Louvre, Paris, 1900 catalogue, No. 2463 (formerly No. 297); where it was in 1816 (Sm.).

126. An elderly Woman broiling Fish on a Gridiron. Sm. 26.—A cat tries to steal a fish; the woman threatens it with a knife.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 131 (600 florins).

127. A Woman with a Mortar.—A woman, seen at half-length, stands at a table, pounding something in a mortar.

Panel, 9 inches by 8 inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 160 (40 florins).

127a. A Woman washing Vegetables.

Sale.—Rotterdam, September 15, 1834, No. 64.

127b. A Woman paring Apples, with a Child.

In the Fröhlich collection, Würzburg, 1863 (Parthey, ii. 113).

127c. A Woman picking Beans.

In the possession of Von Landauer, Stuttgart, before 1863 (Parthey, ii. 113).

128. The Cook. Sm. Suppl. 17.—A comely young woman, wearing a grey jacket, a blue apron, and a white cap, stands holding a dish of fish, which she has just taken from a Dutch oven on a dresser at her side. Two snipe hang from the ceiling; on the table is a white cloth. "This vigorous and masterly production is painted in a greyish hue, and with the breadth of Terburg" (Sm.).

Canvas, 15 inches by 12½ inches.

In the collection of the Princess Augustina von Nassau, Countess Bismarck, Karlsruhe.

In the possession of the dealer Burton, who sold it to Van der Schrieck of Louvain before 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 51 (5600 francs, Meffre).

129. A Man-Cook conversing at a Door.—It makes a good impression, but is hung too high to be properly judged.

At Buckingham Palace, 1854 (Waagen, ii. 7); but not in the 1885 catalogue.

130. A Maid-Servant pouring Liquid from a Glass into a small Metal Pot.—A half-length. The girl wears a broad-brimmed felt hat, a purple jacket, and a collar.

Panel, 7 inches by 6 inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 70.

130a. A Woman with a Kettle.

Sale.—Rev. J. Thomas, London, 1886 (£173 5s., Colnaghi).

131. A Peasant Family.—A woman sits washing vegetables beside a cask standing end up, with a bottle and glass on it. She converses with a man who stands to the left smoking a clay pipe. Near her are two children.

Canvas, 19 inches by 16 inches.

Sale.—A. Bahner, Cologne, September 30, 1889, No. 83.

132. A Woman scouring a Kettle.—She holds the kettle on a cask.

Near her is an infant in a cradle. On the floor are various cooking utensils.

Signed to the right on a plank ; canvas, 26 inches by 21½ inches.

In the collection of Count von Berchtolt.

Sale.—Hauptmann, Paris, March 22, 1897, No. 35.

132a. A Woman at a Pump in a Barn.—In a barnlike interior filled with various household utensils, a woman stands near a pump, cleaning a kettle. On the floor are pots, pans, vegetables, and other things.

Canvas, 18 inches by 24 inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 82.

132b. The Housewife.—She places a basket full of vegetables on a table.

Signed in the right-hand bottom corner "G. M."; panel, 13 inches by 10 inches.

Sale.—Lachmann and others, Munich, June 2, 1902, No. 221.

133. A YOUNG WOMAN GIVING A FISH-BONE TO A CAT. Sm. 2 and Suppl. 2.—A young woman, seen at half-length, sits on a bench beside a pump. She wears a brown dress and a white cap and collar. She has a herring in a plate on her lap, and holds a piece of bread in her left hand. With her right she holds out a fish-bone to a cat which jumps at her. In the right foreground a dead fowl lies on a cask. On a bench to the right is a vase with flowers. At the back of the room there is a door to the right. The picture is very carefully executed, but somewhat smooth and cold ; it is of the later period. "An excellent picture" (Sm.).

Signed in full in the centre at top ; panel, 13 inches by 10½ inches.

Exhibited at Amsterdam, 1867, and at The Hague, 1890, No. 55.

[Wrongly identified by Sm. with the picture of the Bierens sale, 1747, which is 134.]

Sale.—J. Goll von Franckenstein, Amsterdam, July 1, 1833, No. 49 (1550 florins, Engelberts).

In the collection of Messchert van Vollenhoven, *née* Van Lennep, Amsterdam.

The property of the city of Amsterdam, 1892.

Now in the Rijksmuseum, Amsterdam, 1903 catalogue, No. 1557.

134. AN ELDERLY WOMAN TAKING HER REPAST. Sm. Suppl. 4.—In an interior an old woman sits to the right near a table, facing the spectator ; she is eating soup out of an earthenware pan, which she holds on her lap. She wears a dark jacket, a red skirt, a blue apron, and a white cap. On the table are an earthenware jug, bread, cheese, and other things. On the floor in front are a cat, a shoe, and an overturned pot. To the left is an open window and to the right a door ; at the back a small press stands against the wall. "An admirable work of art" (Sm.).

Signed in full ; panel, 14½ inches by 11 inches.

Exhibited at the Royal Academy Winter Exhibition, 1901 ; probably identical with the picture exhibited at Amsterdam, 1841.

Sale.—Antoni Bierens, Amsterdam, June 20, 1747 (Hoet, ii. 522), No. 3 (590 florins).

In the collection of Madame de Haan, Amsterdam, 1842 (Sm.).

Sales.—David Bierens, Amsterdam, November 15, 1881, No. 12 (590 florins).

E. Secrétan, Paris, July 1, 1889, No. 143.

In the possession of the dealer Ch. Sedelmeyer, Paris, 1898 catalogue, No. 90.

Now in the collection of Lord Iveagh, London.

135. A FAMILY AT TABLE (or, The Refection). Sm. Suppl. 32.—A family are assembled in a handsomely furnished dining-room with a window to the left and a fireplace. A lady, in a yellow dress and a green velvet jacket trimmed with ermine, sits at a table covered with a Turkey carpet and a white cloth, on which are a roast fowl, a large peacock pasty, and other things. A youth in light brown offers her a dish of venison, which she declines. In the foreground a girl in a yellow dress and white apron sits on a stool, feeding a dog. To the right is a cat, near a silver dish on the floor. A second youth pours out wine, and a maid-servant carries away two dishes. At the back is a passage into an adjoining room, where there is a bed with blue curtains. It is a genuine work, but in a bad condition; most of it has faded into the background. Yet Sm. thought it "a most admirable work of art."

Canvas, 24 inches by 26½ inches.

Purchased by the Empress Catherine II.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 881.

136. A YOUNG LADY AT BREAKFAST (or, The Refection). Sm. 13.—A young lady, in a grey dress, light brown jacket, and blue apron, with white chemisette and cap, sits to the right at a table with a white cloth, upon which are a plate and a white earthenware jug. With her left hand she puts back on the plate a cake, a piece of which she has cut off and holds in her right. The figure is seen at half-length. The catalogue wrongly casts doubt on its authenticity. The picture has been overcleaned and is not important, but it is entirely genuine. It was considered as such in well-known eighteenth-century collections; only since 1863 has any one cast doubt upon it.

Signed in full at the top; panel, 9½ inches by 8 inches.

Pendant to the "Lady at the Harpsichord," in the Dutuit collection (161).

Described by Descamps in Julienne's collection. Engraved in the "Choiseul Gallery."

Sales.—Julienne, Paris, March 30, 1767 (1400 francs, with pendant).

Duc de Choiseul, Paris, April 6, 1772 (2001 francs, with pendant).

Prince de Conti, Paris, April 8, 1777 (699 francs, for the Hermitage).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 893.

137. A Lady and a Burgomaster at Table. Sm. 7.—A maid-servant waits upon them with refreshments. The Orleans catalogue regards this as an illustration of a scandalous anecdote, according to which the lady was employed by English agents to procure the burgomaster's signature to a treaty between England and Holland in 1666.

20 inches by 18 inches.

In the collection of the Duc d'Orléans in 1749.

137a. A Man and Woman seated at Table, with a Child near them.

Canvas, 18½ inches by 18 inches.

Sale.—Willem Lormier, The Hague, July 4, 1763, No. 178 (410 florins).

137b. A Man and Woman seated at a Meal.

Panel, 14 inches by 11½ inches.

Possibly the Dresden picture (169).

Sale.—Willem Lormier, The Hague, July 4, 1763, No. 181 (605 florins).

137c. A Lady holding a Glass in her Right Hand.—She sits at a table, on which she leans with her right arm.

Panel, 9½ inches by 8 inches.

Sale.—Amsterdam, June 5, 1765, appendix, No. 1 (58 florins).

138. A Woman at Table.—She sits and leans her left arm on a table, upon which are a loaf and a beer-jug. She appears to be cutting meat on a plate in her lap. She wears a white cap, a grey jacket with red sleeves turned up, a blue apron, and a brownish-grey coat. A map hangs on the wall.

Canvas on wood, 8 inches by 7½ inches.

Sales.—Nieuhoff, Amsterdam, April 14, 1777, No. 117 (141 florins, Bicker).
Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 34 (50 florins, Hendriks).

L. B. Coclers, Amsterdam, August 7, 1811, No. 40 (145 florins, Roos, bought in); a smaller picture, measuring, according to the catalogue, only 7 inches by 5½ inches.

139. A Young Countryman at Table.—A man with a hat sits, holding on his knees a pan from which he eats soup with a spoon. A dog in front of him watches longingly.

Panel, 15½ inches by 12½ inches.

Sales.—H. Croese, Amsterdam, September 18, 1811, No. 48 (45 florins, Van der Voort); July 20, 1812, No. 27 (21 florins, Waterham).
Croese, Amsterdam, May 27, 1818, No. 33 (25 florins, De Vries).

140. The Admiral at Table.—In front of the terrace of a country-house an admiral, wearing a hat with red and white plumes, sits at a table laid out for a meal; the table is partly covered with a crimson Oriental carpet which hangs down to the ground. The admiral's daughter sits to the left and his young son to the right. On the table is a large brown cake. The admiral has a napkin in one hand, and with the other holds up a tall glass of wine which he drains with head thrown back. His son is eating; his daughter sings to the accompaniment of her guitar. Behind the admiral a trumpeter blows a fanfare. A page pours wine into a cup from a flagon which he holds up high; a man-cook puts a cake on the table. Between the cook and the young lady are a big dog and a stool with a cushion. In the background are plants in front of the house.

Canvas, 16½ inches by 15 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 100.

141. A Woman cutting Bread, with a Boy.—A woman in a kitchen is cutting bread and butter. On a table before her are plates of butter and cheese, with a beer-jug and a pewter-pot. The woman's child plays near her, making a puppy jump at a piece of bread. On a cask in the background is a cage with two birds in it. A slate hangs on the wall. Upon a shelf are a large bottle, a mortar, and an earthenware pot.

Panel, $12\frac{1}{2}$ inches by 14 inches.

Sale.—De Burtin, Brussels, July 21, 1819, No. 101.

142. A Family at Table (or, The Dessert). Sm. 77.—A lady, a gentleman, and their young daughter sit at table in a well-furnished room eating fruit. The man, dressed in black silk with white linen bands, hands the woman some grapes. The woman, wearing a brown dress with gold lace on the bodice and a blue silk skirt, sits to the left. The girl stands at her side holding a peach. "A powerful and admirably painted picture" (Sm.).

Canvas, about 21 inches by 19 inches.

Exhibited in the British Gallery, 1832.

Described by Descamps in the Lormier collection (Sm.); but no picture agreeing with the description above can be traced in that collection.

Sale.—Schrijvere, 1763 (410 florins).

In the collection of the Earl of Harrowby, 1833 (Sm.).

143. The Breakfast.—A fair-haired lady, wearing a satin jacket trimmed with ermine and an orange-yellow silk dress, sits facing the spectator. In one hand she has a jug of white delft stoneware; with the other she holds up a glass of wine to a cage, from which a parrot comes out to drink. On the table, which is covered with an Oriental carpet, are a dish and a silver wine cooler. In the background is a green curtain, partly drawn back.

Canvas, 30 inches by $22\frac{1}{2}$ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 179.

144. A Mother and Child.—On a rush-bottomed chair sits a poorly dressed woman, holding on her lap a child whom she feeds with a spoon.

Signed in full below to the right; canvas, 16 inches by 14 inches.

Sale.—A. Böhner, Cologne, September 30, 1889, No. 82.

145. AN INTERIOR WITH TWO FIGURES.—In the collection of the late N. von Rothschild, Vienna.

145a. A Merry Company.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 55 (80 florins).

145b. A Picture of an Assembly.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719, No. 169 (51 florins).

145c. A Contented Company.

15 inches by $18\frac{1}{2}$ inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733, No. 65 (110 florins).

145d. Two Figures and Accessories.

13½ inches by 11 inches.

Sale.—Floriss Drabbe, Leyden, April 1, 1743, No. 13 (190 florins).

145e. Three Figures.

Sale.—The Hague, November 24, 1744, No. 12 (48 florins).

145f. A Picture with two figures.—Of the best period, warm and transparent.

In the Oppenheim collection, London, 1854 (Waagen, ii. 329).

145g. An Interior with Figures.

Panel, 14 inches by 19 inches.

Sale.—London, March 21, 1903, No. 87.

146. THE GIRL TUNING THE LUTE. Sm. 61, 83, and Suppl. 22.—A young lady, wearing a reddish-brown silk dress and a blue satin jacket trimmed with white fur, sits in the foreground of a room, tuning a lute which lies on her lap. She turns her head slightly back to the left towards a man who stands behind her chair. He wears a brown costume with a black cloak over his right shoulder, and appears to be conversing with the girl. In his left hand he has a half-filled wine-glass; his right hand, grasping his plumed hat, is pressed to his side. To the right of the girl is a table covered with a Smyrna carpet, upon which are a violin and a drinking horn mounted in silver. Behind the table is the hearth. To the girl's left is a little brown and white spaniel. It is an excellent work.

Oak panel, 14 inches by 12 inches.

Described by Houbraken.

Engraved by Ribault in the "Musée Français."

The similar picture at Dresden described by Sm. (Sm. 114) is not by Metsu, but is a fully signed example of E. H. van der Neer (Dresden catalogue, No. 1671).

Sale.—Jer. Tonneman, The Hague, October 21, 1754, No. 14 (1405 florins).

In the Kassel chief inventory of 1749, No. 854.

In the Schloss Altstadt, Kassel, 1783 catalogue, No. 54.

At the Louvre, 1806-15, and then restored to Kassel.

Now in the Picture Gallery, Kassel, 1903 catalogue, No. 301 (old No. 274).

147. A LADY TUNING A MANDOLINE. Sm. 105.—A lady sits to the right at a table, tuning a mandoline. She wears a white cap, a green velvet jacket trimmed with fur, and a red silk skirt, and turns her head to the left. The table is covered with a red Turkish carpet; on it is a little dog. A youth holds out some food to make the dog raise its paw. In the right background is a fireplace supported on columns. It is an excellent work, delicate in colour.

Panel, 12½ inches by 11 inches.

Now in the Uffizi, Florence, 1891 catalogue, No. 918; where it was in 1833 (Sm.).

148. THE LADY WITH THE GUITAR (or, The tête-à-tête). Sm. 95 and Suppl. 27.—A lady, wearing a lace cap, a red velvet jacket

trimmed with ermine, and a white silk skirt, sits to the right at a table with a guitar in her lap. On the other side of the table sits a well-dressed man, wearing a buff jacket with wide embroidered sleeves, a red scarf, blue hose and white stockings; he has a wine-glass in his left hand, and bows to the lady with whom he is engaged in animated conversation. On the table covered with an Oriental carpet are a silver dish and a gold goblet. At the back of the man's chair is a spaniel. In the background a blue ensign stands against the hearth. "A superlative production" (Sm.).

Signed in full on the threshold of the door; panel, 18½ inches by 16 inches.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 74.

In the Van Loon collection, Amsterdam, 1826-42 (Sm.).

In the collection of Ferdinand de Rothschild, London.

Now in the collection of E. de Rothschild, Paris.

149. **THE DUET** (or, "**Le Corsage bleu**"). Sm. 8.—A young lady, wearing a blue jacket trimmed with ermine and a white silk skirt trimmed with gold lace, sits on the right, slightly turning to the left. She holds a music-book and appears to be singing. To the left and somewhat farther back a man sits at a table, tuning a guitar; he has his back to the spectator and turns his head towards the lady. The table is partly covered with an Oriental carpet; on it is a wine-glass. A little dog in the left foreground barks at his mistress. In the right background is a chimney-piece supported on pillars. "The elegance and taste displayed in the drawing, colouring, execution, and sentiment of this picture render it a bijou of uncommon beauty and value."

Signed on the music-book; panel, 15½ inches by 11½ inches. A pendant to 97, "A Lady with a Dog; or, **Le Corsage rouge**."

Described by Waagen (ii. 246).

[A copy—or "duplicate" which Sm. thought "of very inferior quality"—is at Buckingham Palace, 1885 catalogue, No. 19; it was described by Waagen (ii. 7) and exhibited at the British Gallery, 1826, and at the Royal Academy Winter Exhibition, 1885, No. 109.]

A picture of the same subject was in Mrs. Gordon's collection (Sm.) and sold in 1808 (£76 : 13s.).]

Exhibited at the British Gallery, 1815, and at the Royal Academy Winter Exhibition, 1878, No. 119.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 81 (12,900 francs, with pendant).

Destouches, Paris, March 21, 1794 (8161 francs).

Wattier, Paris, 1797 (6900 francs, with pendant).

Robit, Paris, May 21, 1801 (8120 francs).

G. Hibbert, London, 1829 (£560).

In the collection of Joseph Neeld, Grittleton House, 1833 (Sm.).

Sold between 1878 and 1885 to Alfred de Rothschild, London, according to the Buckingham Palace catalogue.

150. **A Study for "Le Corsage bleu."**—See above (149).
16 inches by 11½ inches.

In the collection of the Marquess of Camden.

Sale.—E. W. Lake, London, May 6, 1842 (£35 : 14s., Chatfield).

151. THE CONCERT (or, The Duet). Sm. 119 and Suppl. 33.—A young woman, seated and almost facing the spectator, sings from a music-book lying open on her lap. She wears a red dress and a green velvet jacket trimmed with ermine. A young man in an olive-green costume faced with red ribbons stands at her side, accompanying her on the violin. The figures are seen to the knees. Farther back is an open harpsichord inscribed, "In te d[omine, confido] non c[onfundar in aeternum]"; the instrument is partly hidden by a greenish curtain. The general effect is delicate, but the picture is dirty and covered with a yellow varnish; it appears also to have been repainted in part.

Panel, 12½ inches by 11½ inches.

Sale.—(Probably) Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 19 (10 florins).

In the Crozat collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 879; where it was in 1842 (Sm.).

152. A Young Man playing the Guitar. Sm. 120.—He wears a slouch hat and a cloak.

Described from an engraving by Weeckerdeck.

152a. A Man playing the Lute.

Sale.—Paris, June 19, 1764, No. 85.

152b. A Woman playing the Guitar.—A lady sits playing the guitar at a table, covered with a cloth, upon which is an open music-book. Behind her stands a cavalier listening.

Canvas, 14 inches by 12 inches.

This picture corresponds in subject and size to the Kassel picture (146).

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 94 (90 florins, Van den Bergh).

152c. A Woman playing the Lute.—At a table with a coloured cloth, on which is an open music-book, sits a young lady playing the lute. A man standing behind her listens attentively.

Panel, 8 inches by 6½ inches.

Sale.—Forst and others, Cologne, December 13, 1899, No. 76.

152d. A Lady and Gentleman at Music.

Sale.—Brussels, August 1, 1842, No. 57.

153. The Man playing the Guitar. Sm. 54.—A young lady, in a red velvet jacket trimmed with ermine and a yellow silk skirt, sits at a table covered with a Turkey carpet, listening to a man who sits on the table playing the guitar. A page brings in refreshments. A spaniel leaps up at the lady.

Panel, 24 inches by 17 inches.

Sales.—Tronchin of Geneva, Paris, 1801 (3920 francs).

Duc de Morny, Paris, May 31, 1865, No. 59 (59,000 francs).

154. THE DUET. Sm. 31.—In an interior a young lady in a red jacket sits in profile to the left at a table covered with a Turkey carpet.

She holds a sheet of music in her left hand, and leans her right hand on the table. Behind the table and almost facing the spectator stands a man with long hair, wearing a cloak and a broad-brimmed hat; he is tuning a violin. A bass viol lies on the table. To the right of the lady is a dog. Behind the dog is seen one corner of a mantelpiece supported by a figure of Atlas; on it are some pieces of china. On the wall at the back, behind the man, is a large picture. The figures are seen in the clear daylight from a window on the left; the lower part of the window is closed with shutters, on which hangs a mirror partly hidden by the left-hand curtain of green stuff. The lady is thoughtfully gazing at her reflection in this mirror. The room has a boarded floor and a panelled ceiling. "Among the artist's best works" (Sm.).

Signed in full on the wall to the left, "G. Metsu"; panel, 16½ inches by 14½ inches.

Described by Waagen (i. 401).

[A replica, or copy, was lent by W. Harvey to the Guildhall Exhibition, London, 1895; it was probably the picture numbered 657 in the Leeds Exhibition of 1868, which came from the collections of Franks and of White, Edinburgh.]

Exhibited in the British Gallery, 1823.

Engraved in the Choiseul Gallery.

Sales.—Duc de Choiseul, Paris, April 6, 1772 (6800 francs).

Duc de Choiseul-Praslin, Paris, February 18, 1793 (6051 francs).

P. Fouquet, Amsterdam, April 13, 1801, No. 42; 1802 (3150 francs).

Solirène, Paris, March 11, 1812 (4030 francs).

Prince de Talleyrand, Paris, July 7, 1817; the sale did not take place because W. Buchanan bought the whole collection and imported it into England.

In the collection of John Webb, London.

In the Erard collection, Paris; bought by Sm. (£420).

In the collection of Sir Robert Peel, Bart., 1833 (Sm.).

Now in the National Gallery, London, 1906 catalogue, No. 836; purchased in 1871 with the Peel collection.

155. **THE MUSIC-LESSON**.—Beside an open virginal sits a young lady in profile to the right, holding out a sheet of music in her right hand to a man who sits on the right facing her. The man holds a tall wine-glass somewhat unsteadily in his right hand, which he leans on the corner of the instrument, and points to the music with his left. On a small table covered with a Turkey carpet, to the man's right, is a violin; a flagon stands on the floor by the table. On the wall at the back hang two pictures: to the right is a black-framed landscape by Ruisdael, to the left a larger "Tweifth Night Feast" by Metsu in a heavy gilt frame, partly hidden on the left by a curtain. The inner lid and lower edge of the virginal are inscribed respectively: "[I]n te D[o]mine speravi: [N]on conf[un]dar i[n] aeternu[m]" and "[O]mnis . . . [t] Dominum." The scene is brilliantly illumined with daylight from an unseen window to the right.

Signed in full, "G. Metsu"; canvas, 15 inches by 12½ inches.

Described by Waagen (i. 401).

Etched by Rajon for the "Portfolio."

Sales.—Michael Bryan, London, May 17, 1798, No. 28 (£157 : 10s.).

Lord Radstock, London, May 12, 1826.

In the collection of Sir Robert Peel, Bart., 1833 (Sm.).

Now in the National Gallery, London, 1906 catalogue, No. 839 ; purchased in 1871 with the Peel collection.

156. THE MAN PLAYING THE VIOLONCELLO. Sm. 45.

—In a vestibule a cavalier, dressed in green, with a large black plumed hat and red stockings, sits in front of a harpsichord playing the 'cello. He faces the spectator, but turns slightly to look at a lady, wearing a white silk dress and a pale red bodice, who descends a flight of steps to the right, holding out a sheet of music towards him. A little spaniel stands with its fore-paw on the lowest step. Another man in black leans out of an arched window of an upper corridor. This is an excellent work in its delicate chiaroscuro, but it is not so fine as the Wallace picture (199).

Signed in full on the music ; canvas, 24½ inches by 19 inches.

Described by Waagen (ii. 7).

Exhibited in the British Gallery, 1826 and 1827 ; and at the Royal Academy Winter Exhibition, 1893, No. 90.

Sales.—J. P. Wierman, Amsterdam, August 18, 1762, No. 32 (1150 florins).

Marquis de Menars, Paris, February 1782, No. 57 (2700 francs).

Robit, Paris, May 21, 1801 (2420 francs).

Now at Buckingham Palace, London, 1885 catalogue, No. 132 ; where it was in 1833 (Sm.).

157. A MAN PLAYING THE VIOLIN AND A WOMAN SINGING.—A young lady in a grey satin dress sings from a sheet of music lying before her on a table covered with an Oriental carpet. In the left foreground sits a man playing the violin. It is a weak picture, probably because of its unusually large size.

Signed in full in the right upper corner and dated 1655 ; panel, 19½ inches by 14½ inches.

Formerly in the Zweibrücken Gallery.

Now in the Picture Gallery, Schleissheim, 1905 catalogue, No. 813.

157a. A WOMAN PLAYING THE VIOLONCELLO.—A lady in a white satin gown sits in her bedroom facing the spectator, and plays the 'cello. Her dress is cut low at the neck ; she wears a black cap and large pearl pendants in her ears. The 'cello is supported on her left foot, which rests on an overturned wooden box. On the left her little dog dances to the music. Farther to the left a music-book and a candlestick are seen on a table covered with a Turkey carpet. Behind it is a bed with blue curtains. To the right, through an open doorway, is a chimney-piece supported on columns. Above it hangs a picture in a gilt frame.

Signed in full on the music-book, and dated 1663 ; panel, 17½ inches by 15 inches.

Sale.—(Probably) Laurens van der Hem, Amsterdam, April 19, 1713, No. 14 (82 florins).

Now in the collection of Count Eduard Racynski, Ragolin, Posen.

157*b*. **The Concert.**—A lady plays the viola da gamba, and a gentleman plays the flute.

18½ inches by 15½ inches.

Sale.—B. West, London, 1820 (£157 : 10s., Williams).

157*c*. **The Duet.**—A lady in a yellow silk gown sits near a table, playing the violin. A young gentleman, wearing a black hat, stands behind the table, singing to her accompaniment.

Panel, 12 inches by 10 inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 208.

158. **THE MUSIC-LESSON.** Sm. 35.—A lady, in a white silk skirt, a red bodice, and a white cap, sits at a harpsichord, upon which she lays her right hand. A young man in a brown cloak, with his hat in his left hand, stands behind her, and points with his right hand to the music on the desk. To the left is a window with a red curtain. At the back is a chimney-piece with marble pillars. "This is a picture of the choicest quality" (Sm.).

Signed in full on a sheet of paper lying on the instrument ; panel, 12 inches by 10 inches.

There is a copy in the Aix Museum, 1900 catalogue, No. 303.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 82 (5000 francs).

Beaujon, Paris, April 25, 1787 (3301 francs).

Le Brun, Paris, April 11, 1791 (3930 francs).

Greffier Fagel, London, 1801 (£157 : 10s.).

Van Helsleuter (Van Eyl Sluyter?), Paris, January 25, 1802 (4220 francs).

Walsh Porter, London, 1810 (£262 : 10s.).

In the collection of William Smith, M.P.

In the collection of Louis XVIII.

Acquired for the Louvre, 1817, from De la Hante (Sm.).

Now in the Louvre, 1900 catalogue, No. 2460 (old No. 294).

159. **A GENTLEMAN AND A LADY AT THE HARPSICHORD.**—In the right foreground a young lady, dressed in white silk, sits at a harpsichord. She turns towards a gallant cavalier who approaches from the left and offers her a glass of wine ; the man has a light-coloured costume and carries his hat in his right hand. To the right, on the lid of the instrument, upon which is some music, is inscribed : "[in te d]omine spe[ravi non con]fonder in aet[ernvm]" ; on the lower edge is : ". . . invm." At the back is a bed with green curtains. A chandelier hangs from the ceiling. In the left background are a Gobelins tapestry and a small cupboard with a jug upon it. The prevailing tone of silver-grey and the cool flesh-tints recall the picture in the Mauritshuis (162).

Signed in full on the cross-bar of the instrument in the right-hand bottom corner ; panel, 22 inches by 16½ inches.

Mentioned by Parthey (ii. 113). See Hofstede de Groot, "Sammlung Schubart," p. 21.

Exhibited in Leipzig, 1889, No. 144 ; and in Munich, 1895, No. 34.

In the collection of the Duke of Courland and Sagan.

In the collection of Prince zu Hohenzollern-Hechingen in Löwenberg.

Sale.—Dr. M. Schubart, Munich, October 25, 1899, No. 40 (45,000 marks, Sedelmeyer).

In the possession of the dealer Ch. Sedelmeyer, Paris, 1900 catalogue, No. 21.

~ 160. **A LADY AT THE HARPSICHORD**.—On the left a lady sits at an open harpsichord with her back to the spectator. She turns her head to the right, and with her right hand strokes a little dog. A slipper lies on the floor. On the right, through an open doorway, is seen an adjoining room in which a maid-servant sits on a chest; she holds a dusting brush, and her broom stands against the wall near her. The scene is lighted from a window with a red curtain. The instrument is inscribed above: "in te [d]omine speravi [n]on [co]nfondar in aeternvm"; and below: "... dominum." This is an early picture; the vista recalls the work of P. de Hooch.

Signed in full on the opened lid of the instrument; canvas, 32 inches by 33 inches.

Sale.—Amsterdam, April 24, 1811, No. 81 (205 florins, Gruyter).

Now in the collection of Sir F. Cook, Bart., Richmond.

161. **A LADY AT THE HARPSICHORD**. Sm. 14.—A lady sits in profile to the left at a harpsichord, and lays her hands on the keys. Her figure is seen to the knees. She wears a grey and white dress with short sleeves showing the sleeves of the under garment and a small cap. Behind her an oil-painting hangs on a white wall. It is a very fine work, reminding one of Vermeer.

Panel, 10 inches by 8 inches. Pendant to the "Young Lady at Breakfast" at the Hermitage (136).

Described by Descamps in *Julienne's collection*. Engraved in the "Choiseul Gallery."

Sales.—Julienne, Paris, March 30, 1767 (1400 francs, with pendant).

Duc de Choiseul, Paris, April 6, 1772 (2001 francs, with pendant).

C. S. Roos, Amsterdam, August 28, 1820, No. 66 (350 florins, Brondgeest).

Wattier, 1827 (895 francs).

H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 58.

In the Dutuit collection, Rouen.

Now in the Petit Palais, Paris; Dutuit bequest.

[A copy, represented as the original, was in the sale of S. H. Fraser, London, May 7, 1904 (£73:10s.); it came from the collection of H. de Zoete, 1885, and was exhibited in Leeds, 1889.]

161a. **A Man playing the Harpsichord**.

Sale.—Jonas Witsen, Amsterdam, March 23, 1717, No. 22 (100 florins).

161b. **A Man with a Flute**.—He holds the flute, and appears to be studying the music which lies on the table before him.

9 inches by 7 inches. Pendant to the "Lady at her Toilet" (89), in the Hoogenbergh sale.

Sales.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 21 (60 florins, with pendant).

Amsterdam, October 16, 1815, No. 65 (27 florins, Roos).

161c. A Man with a Flute.—He sits at a table, with music spread out upon it.

Panel, 11 inches by 10 inches.

Possibly identical with 161b.

Sale.—Amsterdam, July 16, 1819, No. 104 (20 florins, Roos).

162. THE MUSIC-LOVERS (or, A Lady playing on the Lute). Sm. 82.—A young lady, seated in profile to the left at a table, seems to beat time to the melody of a lute played by a young lady standing behind her to the left. She holds a pen in her right hand, and grasps with her left the sheet of paper lying on the table, but she is gazing abstractedly in front of her. She wears a yellow silk skirt, a cherry-coloured velvet jacket trimmed with white fur, a pearl-grey apron, and a white cap with a black veil. To the right behind her chair stands a man in black, who watches her with an ironic smile; he holds his hat in his left hand. The lute-player stands behind the table, almost facing the spectator, and wears a black dress cut low at the neck. On the table, covered with a Persian carpet, are a pewter inkstand, music, and books. In the left background is a chimney-piece supported on columns, with a frieze of Cupids; above it hangs a picture. A chandelier is suspended from the ceiling. In the right foreground is a little dog. "A beautiful production" (Sm.).

Signed in full on the door; panel, 23 inches by 17½ inches.

Engraved by Watson, and in the "Musée Français."

In the collection of G. van Slingelandt (not mentioned by Hoet).

In the cabinet of the Stadtholder William V. (Terw. 702).

At the Louvre, 1795-1815, and then restored to Holland.

Now in the Royal Picture Gallery at The Hague, 1905 catalogue, No. 94.

162a. A Group playing and singing.

Sale.—Herman van Swoll, Amsterdam, April 22, 1699, No. 67 (65 florins).

162b. A Young Lady at Music.

Sale.—Hendrik Sorgh, Amsterdam, March 28, 1720, No. 29 (24 florins 10).

162c. A Concert of several Persons.—By Metsu or G. ter Borch.

33 inches by 32½ inches.

Sale.—Fraula, Brussels, July 12, 1738, No. 110 (160 florins).

162d. A Young Lady in a Silk Gown at Music with a Gentleman.

16½ inches by 13 inches.

Possibly identical with "The Music Lesson" (155), or "The Duet" (149).

Sale.—Lambert Witsen, Amsterdam, May 25, 1746, No. 4 (1010 florins).

162e. A Company at Music.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 414); but not in the sale of 1801, according to Buchanan (*Memoirs of Painting*, i. 297).

163. The Concert.—A young woman, wearing a grey silk skirt, a blue jacket, and a blue plumed hat, stands in a room playing the lute. Another woman, seated in front of her, holds out on her lap the music-book. A man sitting between them appears to be asking the seated woman a question. In the foreground is a little dog. A table covered with an Oriental carpet stands near an open window to the right; on the table are a squirrel, a glass of water, and two roses. A landscape hangs on the wall at the back.

Panel, 14 inches by 11 inches.

Sale.—Amsterdam, July 4, 1785, No. 229 (29 florins, Motte).

163a. A Lady at Music.

18 inches by 21 inches.

Sale.—London, 1794 (Coxe).

163b. A well-dressed Lady singing.

11 inches by 8½ inches.

Sale.—Amsterdam, November 16, 1819, No. 47 (1 florin 15, Van der Berg).

164. A Music Party. Sm. 53.—A lady and two men are at music in a handsomely furnished room. The lady sits at a table covered with an Oriental carpet, holding a guitar in her left hand and music in her right, and appears to be singing. She wears a yellow silk dress embroidered with gold, and a blue silk scarf round her shoulders. A well-dressed man stands near her against the open window and accompanies her. On the right sits the other man in black relieved with ribbons and linen; he is tuning a violoncello. [The man standing was once thought to be Jan Steen, the man sitting Metsu himself, and the lady Metsu's wife (Sm.).] A flight of steps leads into an adjoining room, where is a maid-servant with a beer-jug. In the foreground is an open chest with music and a flowered cushion on which are a sword and bandolier. "This capital picture is painted with the freedom, spirit, and elegance of Van Dyck" (Sm.).

Described by Descamps (ii.) in the Voyer collection.

Exhibited in the British Gallery, 1832.

Sales.—E. Hooft, widow of W. Valkenier, Amsterdam, August 31, 1796,

No. 25 (1005 florins, Fouquet).

Robit, Paris, May 21, 1801 (4500 francs).

Sold to Zachary, 1825, by Sm. (£420).

Sale.—Zachary, London, 1828 (£525, bought in).

Afterwards in the Perkins Collection.

164a. A Music Party.

In the Hirsch collection, Würzburg, 1863 (Parthey, ii. 113).

165. The young Musician.—He plays a clarinet with both hands, and leans with his right elbow on a table on which are a music-book, a

plaster cast, and a palette with brushes. In the background is an unfinished picture on an easel.

Signed in full ; panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—The widow H. F. V. Usselino, *née* Tollens, Amsterdam, January 30, 1866, No. 75 (200 florins, Van Rheeën).

165a. The Singing Lesson.—In a park at the entrance to a castle are a lady and a gentleman, to the right. The man, who has his back to the spectator, sits on a stone bench tuning a lute ; an open music-book lies on the top of the seat. Behind him to the left stands the lady, looking at him and almost facing the spectator. She wears a yellow silk dress, a lace collar, and a black cap ; she holds in her arms a little dog, which a bigger dog to the left watches with jealous looks.

Despite the signature, experts who have seen it say that it is the work of Joost van Geel.

Signed in full on the music-book ; panel, 18 inches by $14\frac{1}{2}$ inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 53.

166. The Man playing the Guitar.

Panel, 16 inches by 13 inches.

Sale.—London, May 8, 1905, No. 79.

167. A YOUNG MAN AND WOMAN AT TABLE (or, The Repast). Sm. 91.—To the right of a table sits a young woman, wearing a purple skirt, a red bodice, and a black apron. She fills her tall glass from an earthenware jug, and looks up with a smile at a young man in brown, who sits to the left behind the table facing the spectator. The man offers her a dish with his right hand, and with the left takes his glass, standing to the front of the table. The table is covered with an Oriental carpet, over which a white cloth is spread. A plate and knife are laid in front of the woman. In the left background is a green curtain, partly drawn ; to the right is an open door.

Signed in full at the top ; canvas on wood, $14\frac{1}{2}$ inches by 12 inches.

Sale.—W. Lormier, The Hague, July 4, 1763, No. 181 (605 florins).

In the Van Heteren Collection, 1809, which passed into the Rijksmuseum before 1833 (Sm.).

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 1553 (old No. 907).

168. THE COLLATION. Sm. 34 and Suppl. 34.—A young lady, wearing a white silk bodice embroidered with flowers, a violet silk skirt and a white cap, sits almost facing the spectator, but slightly inclined to the left. She holds a wine-glass in her left hand, and with the right motions to a cavalier standing behind her to the left not to fill her glass. The cavalier, who is dressed in grey, rests his left hand, grasping his black hat, on the back of the lady's chair, and holds an earthenware jug in his right. From the left background comes a maid-servant with a plate of cherries. In the left foreground is a table upon which are a silver sugar-basin and a gaufre on a plate. It is a good but not an exceptionally distinguished picture.

Signed in full above the door at the back; panel, 15½ inches by 12 inches.

Sales.—The widow A. de la Court, *née* C. Backer, Leyden, September 8, 1766, No. 22 (810 florins, Van der Velde).

Blondel de Gagny, Paris, December 18, 1776, No. 108 (2572 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 49 (2900 francs, Lerouge).

Solirène, Paris, March 11, 1812 (4600 francs).

Lapeyrière, Paris, April 14, 1817 (5510 francs, Prince d'Arenberg of Brussels).

Henry Arteria, London, April 23, 1850, No. 89 (£367: 10s.).

In the Oppenheim collection.

Now in the Picture Gallery, Brussels, 1900 catalogue, No. 296; acquired in 1861 through Etienne Le Roy.

169. LOVERS AT BREAKFAST (or, Interior of a Cabaret).

Sm. 111.—A man and a young woman in a red dress with a black jacket sit towards the left at a wooden table, on which are a jug, some fish, and a loaf. The woman has a plate of strawberries in her lap, and holds some in her right hand. The man puts his left arm round the woman's neck and raises a tall glass in his right hand. In the background to the left the hostess of the tavern chalks up the reckoning on a board. It shows the influence of Rembrandt's portrait of himself with Saskia, now at Dresden. "This is painted in the artist's free and most fascinating manner" (Sm.).

Signed at the top to the left "G. Metsu, 1661"; panel, 14 inches by 12 inches.

In the Saxon inventory of 1722, A. 551.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1732.

170. A YOUNG COUPLE AT BREAKFAST.—On the left sits a young woman of the middle class, wearing a red bodice trimmed with fur at the neck and sleeves. Her costume recalls that of the woman in 167, and that of the so-called "Nurse of Titus" by Rembrandt, in the drawing at Haarlem. She has a plate in her lap, and holds out a tall glass, which the cavalier seated on the right grasps by the foot in order to fill it. The man wears knee breeches, white puffed sleeves, and a sleeveless doublet. He sits behind a heavy oak table from which he takes up a pewter pot; on the table, covered with a striped cloth, are various eatables. In the background a maid-servant with a dish in her hands comes down a few steps from an upper room. Behind her are seen another couple seated in that room. It is an excellent picture.

Signed in full "G. Metsu, 1667"; panel, 25½ inches by 19 inches.

[A good old copy of this was in the sales of Lengart of Lille, in Paris, and of A. G. Deberghe, in Brussels, June 7, 1906, No. 134, under the name of J. Ochtervelt.]

Now in the Picture Gallery, Karlsruhe, 1894 catalogue, No. 261.

171. A YOUNG MAN SMOKING, WITH A GIRL POURING OUT BEER. Sm. 42 and Suppl. 11.—On the right the young man sits in profile to the left, and lights his pipe at a charcoal-pan upon

the rough table, made out of a plank laid on a cask. Near the table are a jug and a pipe. The man's hat hangs on his chair. To the left behind the table, and almost facing the spectator, stands a young maid-servant with smiling face, who pours out beer from a brown stoneware jug into a glass. The young man looks at her intently. To the left is an open window partly overgrown with a vine. A broom is in the foreground; the fireplace is at the back.

Panel, 14½ inches by 12 inches. [Compare 203*d*.]

Exhibited at the British Gallery, 1835; and at the Royal Academy Winter Exhibition, 1891.

In the collection of Grave van Wassenaar (Hoet, ii. 402).

Sales.—Lormier, 1753 (605 florins).

Nogaret, Paris, March 18, 1782 (3800 francs).

Duc de Praslin, Paris, February 18, 1793 (3350 francs).

Duc de Choiseul-Praslin, Paris, May 9, 1808 (4001 francs).

In the collection of Earl Granville, 1835 (Sm.).

Sales.—Baron de Beurnonville, Paris, May 9, 1881.

E. Secrétan, Paris, July 1, 1889, No. 142.

In the possession of the dealer Ch. Sedelmeyer, Paris, 1898 catalogue, No. 89.

Now in the collection of Lord Iveagh.

172. AN OFFICER RECEIVING A YOUNG LADY (or, The Morning Visit). Sm. 79.—In a handsomely furnished room a cavalier stands to the right at a table, courteously bowing with hat in hand to a young lady seated on the left. He appears to have just offered her a glass of wine which she holds in her right hand. The lady wears a dark velvet dress and a white satin skirt, with a white muslin cap. The man wears a buff jerkin with yellow silk sleeves braided with silver, a steel breastplate, a scarlet sash, a belt embossed with gold, grey hose, and buff boots. To the left behind the lady stands a page in blue, holding a lemon on a silver plate. Beside the lady is a brown spaniel. The table is covered with a Turkey carpet; beside it is a chair upholstered in blue velvet, against which leans a stick. On the floor lies a glove. At the back are a curtain partly drawn and a chimney-piece supported on columns. This is a very good picture with fine red tones. The textures are delicately characterised.

Panel, 25 inches by 18½ inches.

Engraved by Audoin in the "Musée Français."

Now in the Louvre, 1900 catalogue, No. 2459 (old No. 293), where it was in 1816 (Sm.).

173. A GIRL DRINKING AND A CAVALIER ASLEEP.—In the centre of the picture, almost facing the spectator, sits a girl who raises a glass in her left hand and holds a jug on her lap with the right hand. She wears a white silk jacket, a yellow silk skirt, and a white cap. To the right, behind the table at which the girl sits, is a cavalier sleeping, with his head on his left arm. The table is covered with a cloth; on it is a dish of oranges. The floor is paved with tiles. This is a very fine and genuine picture.

Signed "G. M." according to Sedelmeyer's catalogue; canvas, 13 inches by 11½ inches.

In the Demeneix collection, Aix. [Compare 175*f*.]

In the possession of the dealer Ch. Sedelmeyer, Paris, 1899 catalogue, No. 27.

Now in the collection of Adolphe Schloss, Paris.

174. THE MEAL OF OYSTERS. Sm. Suppl. 1.—A young lady, in a white silk dress, a blue velvet jacket trimmed with ermine, and a white cap, sits in a red leather chair at a table. She holds a fork in one hand, and with the other takes an oyster from a silver dish. A young cavalier in grey, standing behind the table and facing the spectator, offers her the dish. On the table, which is covered with a red Turkey carpet, are a large drinking-horn mounted in silver and a crystal cup. In the left foreground beside the lady is a spaniel. Behind the dog is a chimney-piece supported on columns. It is an exceptionally distinguished work of the best period. It is warm and pleasing in colours, and especially successful in the rendering of textures; the drinking-horn, the red carpet, the blue jacket, and the silk skirt are all equally excellent.

Signed in full to the left at the top; panel, 22 inches by 16 inches.

In the collection at the Schloss Altstadt, Kassel, 1783, No. 49.

In the Malmaison collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 880, where it was in 1842 (Sm.).

175. A Lady and Gentleman at Table.—They sit facing each other at a table covered with a handsome carpet, upon which is a china dish of fruit. The lady wears a short skirt trimmed with lace, a green under-skirt, a white apron, and a short cape. She holds a china jug with a silver lid in her left hand, and offers the man a glass of wine which she has just poured out. The man wears a soft collar with two tassels in the centre. At the back hangs a curtain drawn up on the left.

Panel, 12½ inches by 11½ inches.

Sales.—The widow De la Court, *née* C. Backer, Leyden, September 8, 1766, No. 22 (810 florins, Van der Velde).

Amsterdam, April 26, 1769, No. 25.

175a. A Man and a Woman seated opposite each other. Sm. 32.—The woman wears a yellowish jacket, and is about to fill a glass with liquor from a jug which she holds in her right hand. The man smokes his pipe and watches her. The figures are seen to the knees.

13 inches by 11½ inches.

The picture agrees, according to the description, with No. 177 in the Van der Marck sale (*see* 175*b*), but may also be identical with No. 22 in the De la Court-Backer sale (*see* 175). [Compare also 175*e*.]

Sale.—De Bèze, Paris, April 3, 1775 (1560 francs) (Sm.).

175b. A Girl drinking and an Old Man. Sm. 39 and Suppl. 10.—In a room sits a girl in a brown jacket and blue apron with a white cap; she holds a large brown jug in her lap with one hand, and a glass of wine in the other. An old man with a pipe, seated near her, appears to notice

that she is intoxicated, and watches her attentively. On the wall are various accessories.

Canvas on panel, 14 inches by 12 inches.

Very similar to the picture in the Schloss collection (173).

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 177 (355 florins, Fouquet).

(Probably) Prince de Conti, Paris, March 15, 1779 (920 francs); but the dimensions of this were given as 12 inches by 10 inches.

Probably (Sm.) the picture in the possession of Etienne Le Roy, Brussels, before 1842 (priced at 2000 francs).

175c. A Love Scene in a Kitchen.—A woman seated at a table before a window is washing vegetables while a man is courting her. At the back another man puts a glass on a chest of drawers. Some vegetables lie in the foreground.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 16.

175d. A Lady hands a Glass of Wine to a Gentleman who is seated.

Panel, 15½ inches by 13½ inches.

In the Weyer collection, Cologne, 1863 (Parthey, ii. 113).

175e. A Woman with a Glass and a Man with a Pipe.

Panel, 14 inches by 11 inches.

Possibly identical with 175a.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 370.

175f. A Woman holding a Jug and a Man behind her.

Possibly identical with 173.

Exhibited at Leeds, 1868, No. 573, by Baron de Ferrières.

176. A Man conversing with a Woman, who offers him a Glass of Wine.—In the background to the right is a maid-servant.

Signed "G. Metsu"; canvas, 15½ inches by 13½ inches.

Described by Waagen (i. 328).

Exhibited in Vienna, 1873, No. 120.

Possibly the picture once in the collection of H. Verschuuring.

In the collection of Anselm von Rothschild, Vienna.

177. A Lady and Gentleman at Wine.—A lady in a red bodice pours wine from a bottle into a glass; a man in a broad-brimmed hat sits beside her. At the back is an old woman with a dish. The figures are half-length.

Panel, 13 inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1882, No. 92.

Then in the collection of John Walter, Bearwood.

178. A YOUNG MAN AND A YOUNG WOMAN. Sm. 93.
—To the left beside a table sits a cavalier dressed in brown, with a slouch hat and red top-boots. He turns to the right and lights his pipe from a brazier which he lifts from the table. A young woman, standing behind

the table, looks at him, while she takes in her left hand a silver jug from a backgammon board on the table. On the floor in front lie three cards and a broken pipe. At the back to the right is a chimney-piece with Delft plates on it; to the left is a low cupboard, on the wall above which hangs a violin. "Painted in the artist's brown manner" (Sm.).

Signed in full; panel, 14 inches by 12½ inches. [Compare 203*d*.]

See Moes, *Iconographia Batava*, 5005, No. 3 (as Metsu and his wife).

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 176 (800 florins, Fouquet).

In the Oppenheim collection, 1833 (Sm.).

Sales.—Oppenheim, London, 1864 (£78:15s., Smith).

Baron de Beurnonville, Paris, May 9, 1881.

In the collection of R. Kann, Paris.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 300 Pictures," No. 91.

Sale.—Kums, Antwerp, May 17, 1898, No. 117.

179. The Love-Letter.—A young lady in a green jacket trimmed with fur sits at a table, caressing a lapdog with her right hand and holding a letter in the other. Near her is a maid-servant awaiting her orders.

Panel, 12 inches by 11½ inches.

Sale.—Amsterdam, May 18, 1858, No. 35 (1075 florins, De Vries).

180. THE SPORTSMAN'S PRESENT. Sm. 92 and Suppl. 25.—A young lady, in a red velvet jacket trimmed with ermine, sits facing the spectator at a table covered with an Oriental carpet under a window to the left. She has a lace-pillow on her lap, but leaves off her work to glance with pleasure at a sportsman seated on the right, who has just returned from shooting and offers her a partridge; with the right hand she makes a gesture of surprise. A little dog standing on the table watches her. The sportsman is dressed in grey; a setter lays its head upon his knees. To the right are his gun and a dead duck. Behind the group a heavy oak press stands against the wall, with a plaster Cupid on the top of it. Behind it is a picture. "This picture is of admirable quality" (Sm.).

Signed in full on the casement; canvas, 20 inches by 19 inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 48 (12,400 florins, De Vries for Van der Hoop).

In the Van der Hoop collection, Amsterdam.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 1556 (old No. 910).

181. A SPORTSMAN SALUTING A LADY. Sm. 106.—On the right a lady stands with folded arms at a toilet table covered with a Turkey carpet. She wears a red jacket, a white satin skirt trimmed with gold lace, and a white cap. She looks with a smile at a cavalier who has just entered from the left and takes off his plumed hat. He has a gun on his shoulder, and carries a dead partridge in his left hand; beside him is a dog. Behind the lady is an arm-chair; in the left background is a

chimney-piece supported on pillars. The figures are apparently the same as those in "The Sportsman's Present" (180) at Amsterdam. This is one of the finest Dutch pictures in the Uffizi.

Panel, $22\frac{1}{2}$ inches by 20 inches.

[A replica or copy was in the sale of Henry Doetsch, London, June 22, 1895.]

Now in the Uffizi, Florence, 1891 catalogue, No. 972.

182. THE SPORTSMAN'S VISIT. Sm. 29 and Suppl. 9.—In the centre, a young lady, wearing a red bodice and a white silk skirt with silver trimming, sits facing the spectator in an attitude similar to that of the young lady on the bed in Lord Northbrook's picture (190). She leans her elbow on a table covered with a Turkey carpet, upon which are a mirror, a box, and a candlestick; with the other hand she caresses a little spaniel that leaps up at her. Behind her to the right her lover enters quietly at the door, looks with a friendly smile at her, and seems to be speaking to her. He is dressed as a sportsman, holds his gun on his shoulder with one hand, and leans with the other on the post of the bed, which fills the background; beside him is a dog. In the background to the left stands a maid-servant, in profile to the right, with her finger to her lip. To the left is an open window. "A truly beautiful specimen of art" (Sm.).

Canvas, 26 inches by 20 inches.

Engraved in the "Choiseul Gallery," No. 91.

Exhibited at the British Gallery, 1818.

Formerly in the D'Arveley collection (Buchanan, *Memoirs of Painting*, i. 241).

Sales.—Duc de Choiseul, Paris, April 6, 1772 (6300 francs).

Prince de Conti, Paris, March 15, 1779 (6000 francs).

C. A. de Calonne, London, March 23, 1795, No. 89.

In the collection of William Smith.

In the collection of Edward Gray, Harringay House, Hornsey (£420, according to Sm.).

In the possession of the dealer Nieuwenhuys, 1833 (Sm.).

In the collection of Henry Bevan, 1842 (Sm.).

In the collection of the late Baron Alphonse de Rothschild, Paris.

182a. An Officer comes to a Young Lady in a Room.

Sales.—Jacob Cromhout and Jacob Loskart, Amsterdam, May 7, 1709, No. 13 (235 florins).

Amsterdam, March 9, 1734, No. 3 (325 florins).

183. THE LOVE-LETTER (or, The Letter received). Sm. 70.—A young lady, seen to the knees, sits in profile to the left in front of a stone balustrade on which is a pot of flowers. She wears a white cap and a white cloak, under which are seen her pink jacket and pearl-grey skirt. She rests her left hand on a book which lies open in her lap. With her right hand she takes a note from a page, who is seen at full length, and stands, hat in hand, to the left behind the balustrade, facing the spectator. Through a stone archway are a building with steps and a

garden. Of this and 24, which he calls "The Letter indited," and regards as its pendant, Sm. says: "These pictures are painted with a broad and melting tenderness of colour, and are in every respect fine examples of the master."

Signed in full on the balustrade in the left foreground; panel, 10 inches by 10 inches.

Exhibited in the Palais Ducal, 1855, and at the Düsseldorf Exhibition, 1904, No. 340.

Sales.—The Dowager Boreel, Amsterdam, September 23, 1814, No. 8 (950 florins, Van Yperen).

At Stanley's, London, 1815 (£210, bought in).

Le Rouge, Paris, April 27, 1818 (5080 francs).

Now in the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 36.

184. A LADY READING A LETTER AND A MAID-SERVANT (or, *The Letter received*). Sm. 21.—The lady sits on a dais in the left-hand corner of a room facing the spectator. She is reading a letter and leans towards the light, which comes from an unseen window with blue curtains on the left. She wears a yellow jacket trimmed with fur, a carnation-coloured skirt, and a white cap. On her lap is a sewing-pillow; a basket of needlework stands at her side; in front of her on the floor is a slipper. On the right stands a maid-servant in a brown dress and greyish-brown jacket, with her back to the spectator; she holds a letter in her left hand, and with the right raises a green curtain that covers a sea-piece on the wall; on her left arm is a market-pail. A little dog has its fore-paws on the lady's seat and looks up at her. Above her head hangs a small mirror. To the right is a chair.

The picture stands very near to the work of Vermeer of Delft in its yellow and blue tones, in the strongly lit white wall, in the type of face, and in other details; but the painting is not so dry—the only characteristic, indeed, by which the two artists can be distinguished from one another in this work. Sm. says: "A singularly clear and luminous effect pervades this picture." Of it and its pendant (185) Sm. says: "These productions, particularly" the pendant, "are of the rarest excellence and beauty."

Signed on the letter in the maid-servant's hand: "Mr. Metsu tot Amsterdam Port"; panel, 21 inches by 16 inches. (Pendant to 185.)

Described by Waagen (ii. 116).

Exhibited at the British Gallery, 1815; at the Royal Academy Winter Exhibition, 1881, No. 125, and 1900, No. 46; at South Kensington Museum, 1891, No. 38; at the Burlington Fine Arts Club, 1900, No. 46.

In the same sales and collections as its pendant (185).

In the collection of the late Alfred Beit, London.

185. A YOUNG MAN WRITING A LETTER (or, *The Letter-Writer*). Sm. 20.—A young man, in a black silk costume with white wrist-bands and collar, sits writing a letter at a table. He turns his body to the left. His hat hangs on the back of his chair. The table is covered with a Turkey carpet; on it are a silver inkstand and a wafer-

stamp. To the left is an open window through which the daylight streams in. Behind the casement is a globe. On the wall hangs a landscape with cattle, in the style of G. B. Weenix, in a richly carved rococo frame. The floor is paved with black and white tiles; the lower part of the wall is inlaid with Delft tiles. The red carpet and the black costume are the dominant notes of the composition. An excellent work; a pendant to 184.

Signed in full in the right upper corner; panel, 21 inches by 16 inches.

Described by Waagen (ii. 116).

Engraved by Burnett.

Exhibited at the same places as 184.

[A replica or copy was in the sale of H. ten Kate, Amsterdam, June 10, 1801, No. 108 (135 florins, Pruyssenaar); it was on canvas.]

Sales.—Hendrik Sorgh, Amsterdam, March 28, 1720, No. 29 (560 florins, with the pendant).

G. Bruyn, Amsterdam, March 16, 1724 (785 florins, with pendant).

G. Braamcamp, Amsterdam, July 31, 1771 (5205 florins, with pendant, Jan Hope).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, which was bought as a whole in 1898 by A. Wertheimer and P. and D. Colnaghi (with the pendant).

In the collection of the late Alfred Beit, London.

186. THE LETTER-WRITER SURPRISED BY HER HUSBAND. Sm. 88.—At a table near an open window sits a young lady, facing left; she is hastily writing a letter. She wears a silk skirt, a red jacket trimmed with ermine, an apron, and a large white hood. A cavalier, holding his hat in his right hand under his left arm, has crept behind her chair from the right, and endeavours, without being observed, to read the letter. In the right foreground is a basket of needlework. In the left foreground a violoncello leans against a chair by the window-curtain, which hangs from the ceiling and is partly looped up. On the wall at the back is a cupboard upon which is the bust of a girl—the same bust that occurs in the "Portrait of an Artist" (208). On the table, which is covered with a Turkey carpet, is an inkstand.

Signed on the table; panel, 17½ inches by 15 inches.

[Two copies are known:—(1) is Sm. 88, described by Descamps in the Bierens collection, 1754; by Hoet (ii. 527) in the Bisschop collection, Rotterdam, which passed to the Hopes; regarded by Sm. and by Waagen (ii. 116) as an original; exhibited at the Royal Academy Winter Exhibition, 1881, No. 130; and in the Hope collection, Deepdene, sold in 1898 as a whole to A. Wertheimer and P. and D. Colnaghi. (2) was in the sale of Schönborn or Pommersfelden, Paris, May 17, 1867, No. 79, measuring 18 inches by 16 inches; it was regarded as an original from the date of the Pommersfelden inventory of 1719.]

Sale.—Van den Broeke, Dordrecht, June 17, 1717, No. 4 (405 florins).

Formerly in the collection of the Marquess of Hertford.

Now in the Wallace collection, London, 1901 catalogue, No. 240.

187. THE PRODIGAL SON. Sm. Suppl. 31.—The prodigal, in an intoxicated condition and with his clothes in disorder, sits to the left

on the side of a bed with green curtains. He holds in his right hand a glass which a half-naked young woman seated beside him is filling with wine. Another woman, dressed in yellow with feathers in her hair, embraces the man with her left arm and with the right hand steals his purse, which she passes to an old woman in black. In the right foreground is a table with the remains of a meal; at the table sits another young man, dressed in red, who sings and accompanies himself on the lute. On the floor are the prodigal's clothes. Through an archway at the back is another room, in which two couples are embracing near a window. The picture is of the early period. It lacks delicacy, is somewhat superficial, and is in a very bad condition; but it was probably once very fine. "Painted in a broad and masterly style" (Sm.). A similar picture was once in the Liechtenstein Gallery; it has now been withdrawn from exhibition or sold.

Signed in full on the step of the bed; canvas, 31 inches by 26 inches.

Described by Descamps in the Hoogenbergh collection.

Sales.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 34 (100 florins).

W. Lormier, The Hague, July 4, 1763 (310 florins, probably for the Empress Catherine II.).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 877.

187a. The Prodigal Son at his Pleasures.—Very fine and very realistic.

Sale.—The Hague, April 24, 1737, No. 27 (49 florins).

Possibly identical with 187.

188. A LOVE SCENE.—An elderly man with a grey beard, wearing a red velvet cap and a brown doublet and cloak, stands to the left behind a young woman, offering her a pearl necklace. He embraces her with his left arm and looks at her breast, which she covers with her right hand while she repulses him with the other. The woman wears a yellow silk dress with a green bodice and a red scarf; she is in profile to the left. In the right background is a brownish-yellow curtain. The figures, which are seen to the knees, are life-size and have a vulgar air. The picture reminds one but little of the artist's ordinary works, and resembles those of the painters who were popular about the years 1625-30; yet it is unquestionably genuine.

Signed in full in the bottom left-hand corner; panel, 38 inches by 30 inches.

Formerly ascribed to Honthorst (*see Bode, Studien*, p. 191).

Now in the Academy of Fine Arts, Vienna, 1896 catalogue, No. 658; presented by Count Lamberg.

188a. Two Lovers.

Sale.—Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 36 (27 florins).

188b. A Love Scene.—A soldier embraces a woman. A curious page looks on through a half-opened door. Weapons lie in the foreground. Panel, 14 inches by 16½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 195.

188c. A Man kneeling before a Woman.

In the Esterhazy collection, Vienna, No. 7, 2nd room, 1863 (Parthey, ii. 113); but not transferred with the rest of the collection to the National Museum, Buda-Pest.

188d. A Merry Company.—Two couples sit, kissing and embracing, at a table in a room.

Canvas, $13\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 115.

189. THE LOVER'S VISIT TO A LADY WHO IS WASHING HER HANDS. Sm. 17 and Suppl. 7.—A young lady, in a white satin skirt with a gold lace border, a red bodice, and a white kerchief, stands on the right in her bedroom, and washes her hands in a silver basin held by her maid, who pours out water from a silver ewer. She is surprised by a young man in black, with hat in hand, who enters at the door on the left, and makes a gesture as if he meant that the washing was unnecessary. A little dog sniffs at him. On the right is a handsome chimney-piece, foreshortened. At the back is a large bed. A brass chandelier hangs from the ceiling. The picture is finely rendered, but there is rather too much scarlet in the bed-curtains, the lady's chair, the table-cloth, the lady's jacket, and other things.

Canvas, $32\frac{1}{2}$ inches by 26 inches.

Described by Houbraken (*see* Hofstede de Groot, *Houbraken*, p. 104).

Engraved in the "Choiseul Gallery."

Sales.—(Possibly) Rotterdam, April 27, 1713, No. 9 (280 florins).

(Possibly) Amsterdam, January 21, 1733, No. 10 (86 florins).

Johan van Schuylenberg, The Hague, September 20, 1735, No. 61 (460 florins).

Izaak Hoogenbergh, Amsterdam, April 10, 1743, No. 18 (800 florins).

Gaignat, Paris, 1768 (5505 francs).

Duc de Choiseul, Paris, April 6, 1772 (7800 francs).

Randon de Boisset, Paris, February 3, 1777, No. 80 (9980 francs).

Robit, Paris, May 21, 1801 (4500 francs).

Duchesse de Berri, Paris, April 4, 1837, No. 36 (10,605 francs).

Prince Demidoff of San Donato, Paris, April 18, 1868.

In the Seilliére collection, Paris.

In the collection of the late Baroness Rothschild, Frankfort.

190. TWO YOUNG LADIES SURPRISED AT THEIR TOILET BY A YOUNG CAVALIER (or, The Intruder). Sm.

94 and Suppl. 29.—Two young ladies are in a bedroom. From the background to the right a young cavalier, with smiling face, his right hand outstretched and his left grasping his hat, rushes into the room and is held back by a laughing maid-servant. He looks at one of the ladies, who sits in profile to the right at the toilet-table in the left foreground near the window, and glances at him with surprise and pleasure. She wears a green velvet jacket trimmed with ermine and holds a comb in her left hand. Her face is reflected in the looking-glass; a jewel-case stands on the table, which is covered with a Turkey carpet. In front of her to the left is a

brown spaniel. The other young lady, wearing a white silk skirt and a red bodice, has just risen from bed and is putting on her slippers. She turns her head with an air of displeasure towards the intruder. In the right foreground is an arm-chair, on which is spread a red velvet jacket trimmed with ermine; near it are a candlestick and a jug. The floor is of wood; the wall is hung with gilt leather.

This is one of the best compositions by the artist. The personages have charming and delicate faces, the colouring—especially the red, which recalls the work of Ochtervelt—is very fine, and the accessories are carefully rendered. "This picture may with propriety be styled a *chef d'œuvre* of the master" (Sm.).

Signed on the bed; panel, 26 inches by 23 inches.

Described by Waagen (ii. 183).

Exhibited at Manchester, 1857, No. 1059; at the Royal Academy Winter Exhibition, 1889, No. 128, and 1900, No. 47; and at the Burlington Fine Arts Club, 1900, No. 47.

Formerly in the collection of Colonel Way.

Bought from him by Sm. and sold to the Hon. G. J. Vernon, 1830 (£525).

Sales.—G. J. Vernon, London, 1831 (£403, Sm.).

Sir Charles Bagot, London, June 17, 1836 (£615 : 6s., Brondgeest, for Baron Verstolk van Soelen, The Hague).

Now in the collection of the Earl of Northbrook, London, 1889 catalogue, No. 74.

190a. An Ensign with his Mistress.

Sale.—Amsterdam, June 4, 1727, No. 6 (420 florins).

190b. A Man and Woman.

12 inches by 11½ inches.

Sales.—Adriaen Bout, The Hague, August 11, 1733, No. 64 (109 florins).

Herman Schuurman, Rotterdam, April 2, 1739, No. 3 (155 florins).

190c. A Lady and Gentleman.

15 inches by 13½ inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1755, No. 19 (26 florins).

191.—A Lady with a Parrot, and a Cavalier.—On the left is a large building with a double flight of steps, on which stands a well-dressed lady. She holds a parrot on her hand and converses with a cavalier standing at her side. On the railing is a monkey dressed in a livery; he is watching two workmen, who look on with astonishment. A young cavalier lounges in the doorway. From the background comes a carriage full of people.

Panel, 23 inches by 18 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769, No. 59.

192. A Man handing into a Boat a Lady who is attended by a Page. Sm. 43.

Panel, 9 inches by 8 inches.

Sale.—Nogaret, Paris, 1780 (1100 francs).

192a. A Lady and Gentleman conversing.

Sale.—Rotterdam, December 15, 1834, No. 63.

192b. A Lady and Gentleman.—In a room a man sits at a table, with a pipe in his right hand. With his left arm he embraces a woman who is giving him advice.

Signed with the monogram ; panel, $9\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Sale.—Richardt, Rotterdam, October 26, 1882, No. 35.

193. THE OLD TOPER. Sm. 72.—An old man, seen to the knees, sits facing the spectator. He wears a loose dark jacket with many buttons and a fur cap. He leans his right hand, in which is his pipe, on a cask ; in his left hand he holds a jug. This is very carefully executed, and the expression is extraordinarily delicate and true to life. [Compare 201.]

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sales.—P. J. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 60 (1560 florins, T. Spaen).

H. Croese, Amsterdam, September 18, 1811, No. 47 (1400 florins, Muller).

Gerrit Muller, Amsterdam, April 2, 1827, No. 44 (2860 florins, J. de Vries).

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 1544 (old No. 908) ; where it was in 1833 (Sm.).

194. A WOMAN WITH A BEER-GLASS AND JUG.—A woman, seen to the knees, sits to the right, holding in her left hand a half-filled glass which she seems to offer to some one out of the picture, and in her right hand a jug with the lid raised. She wears a red dress, a grey jacket showing the chemisette at the neck, a green apron, and a simple white cap on the back of her head. A cat leaps up at her and puts its fore-paws on her lap. It is a charming and delicate picture.

Signed in full in the left upper corner ; panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Compare Riegel, *Beiträge*, ii. 330 *seq.*

From Salzdahlum.

Now in the Picture Gallery, Brunswick, 1900 catalogue, No. 315.

195. THE SMOKER AT THE FIRESIDE. Sm. 116.—A night scene. A man in a broad-brimmed hat sits in front of the fire in the right foreground. With his right hand he holds in the tongs a piece of glowing charcoal from which to light his pipe. Behind him, to the left, is a lighted lamp ; a maid-servant sets a jug on the table.

Signed in full on the chimney-piece to the right ; panel, 11 inches by 9 inches.

Sale.—Van Wassenaar Obdam, The Hague, August 19, 1750, No. 45 (283 florins).

First in the Dresden catalogue in 1817.

Now in the Picture Gallery, Dresden, 1902 catalogue, No. 1737.

196. A MAN DRINKING.—The man sits, turned three-quarters to the left, beside a cask, holding an earthenware jug in his right hand.

He wears a soft hat, a brown coat, and a red vest. The figure is seen at half-length.

Signed "G. Metsu"; canvas, 7 inches by 5 inches.

Formerly in the Gimberg collection, Zutphen.

Now in the collection of Victor de Stuers, The Hague.

197. THE DROWSY LANDLADY. Sm. 55 and Suppl. (add.) 42.—A woman in a scarlet gown, with a white apron, collar, and cap, sits asleep in a chair, holding a clay pipe in her right hand. Her figure is seen to the knees. On a table covered with a cloth beside her are playing-cards, a box, a slate, a jug, and other things. To the right and left behind her chair stand two men. The man to the left, who is bare-headed, tries to loosen her dress at the neck with his pipe. The other man, who wears a plumed hat, watches with a smile. In the left foreground is a spaniel. At the back is a chimney-piece with some china on it. Waagen thought the picture to belong to the artist's best period. "This beautiful production is distinguished by delicate execution, added to vigorous colouring and effect" (Sm.).

Signed in full on the slate; panel, 14 inches by 12½ inches.

Described by Descamps and by Waagen (ii. 295).

Sales.—Griffier Fagel, at P. Coxé, Burrell and Foster's, London, May 22, 1801, No. 48 (£165: 18s.).

Willett Willett, 1813 (£118: 13s.).

W. D. Acraman, Bristol, August 1842 (£210, Brown).

In the Wynn Ellis collection.

Now in the National Gallery, London, 1906 catalogue, No. 970; in the Wynn Ellis bequest of 1876.

198. A CAVALIER ON HORSEBACK BEFORE AN INN. Sm. 38.—A cavalier on horseback halts in front of an inn. He wears a buff jacket and cuirass, an orange scarf and buff boots. He has his plumed hat in one hand, and in the other holds a mug which a girl, who stands on the steps, is filling with liquor. A man-servant holds the horse's head. It probably belongs to the same period as the pictures of smithies (219-20), and resembles in style the Wallace collection picture (199).

Signed in full above the inn door; canvas on panel, 26 inches by 20 inches.

Described by Descamps as in the Lubbeling collection, and by Waagen (ii. 44).

Engraved by Tellier in the "Le Brun Gallery"; and in the "Stafford Gallery," No. 74.

Sale.—Lambert Witsen, Amsterdam, May 25, 1746, No. 5 (615 florins).

In the Lubbeling collection (Hoet, ii. 518, and Descamps).

Sales.—Le Brun, Paris, 1778 (5030 francs).

London, 1790 (£210, Tassaert).

(Probably) London, 1794 (£83: 13s., Williamson)—a picture from the collection of the Duc de Quesnoy.

Morland, London, 1799 (£68: 5s., Parke).

Pugh, London, 1799 (£100: 16s., Sturgeon).

Now in the Bridgewater Gallery, London, No. 194, where it was before 1833.

199. **THE SLEEPING SPORTSMAN.** Sm. 64.—On a bench outside the door of an inn, facing the spectator, a tired sportsman sits fast asleep. He holds a pipe in his right hand; his left rests on the side of the bench. He is well dressed, with a broad white collar and buff boots, the left one of which falls down his leg. A smiling woman with a broad white collar, a jacket trimmed with fur, an apron, and a white cap, stands on the doorstep to the left, holding a stoneware jug in her right hand and a glass in her left. In front of her stands a big setter dog. At the window, above the sportsman's head, a man in a broad-brimmed hat leans out; he is about to grasp a dead cock which hangs from a tree. Beneath it, on a low wall, is a dead pheasant, with the sportsman's gun leaning against it. At the sleeper's side is a flagon. Above the door is an arch supported by a console. The figures are in sunlight. This is an excellent work. [Compare the style of 198.]

Signed in full on the low wall to the right; panel, 16 inches by 14 inches.

Described by Waagen (ii. 159).

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 95.

Engraved by Pelletier.

Sales.—D'Orvielle, Amsterdam, July 15, 1705, No. 53 (210 florins).

Amsterdam, November 23, 1729 (91 florins).

L. Th. de Vogel, Amsterdam, October 20, 1794, No. 1.

Van Helsenleuter (Van Eyl Sluiter?), Paris, January 25, 1802 (12,001 francs).

Cardinal Faesch, Rome, March 17, 1845, No. 135.

In the collection of the Marquess of Hertford (bought for £3000).

Now in the Wallace collection, London, 1901 catalogue, No. 251.

200. A WOMAN HOLDING A JUG AND A GLASS.

Sm. 11.—A woman, seen to the knees, sits at a table covered with a Turkey carpet. She wears a dark brown jacket and bluish apron. She holds a glass in her left hand and a beer-jug with the lid raised in her right. On the table are a bottle and a pipe. In the background is a chimney-piece supported by a Caryatid. The woman seems to be looking at some one whose figure is no longer visible. In a copy in the Rutten collection at Liège, another figure is added, but this seems to have been taken from a picture by Jan Steen.

Panel, 11 inches by 10 inches. Pendant to "A Girl paring Apples" (125), also in the Louvre.

Engraved by Daulé, and by Oortman in the "Musée Français."

Sale.—(Probably) The Hague, July 15, 1749, No. 19 (68 florins); pendant to No. 18.

Now in the Louvre, Paris, 1900 catalogue, No. 2462 (old No. 296); where it was in 1816 (Sm.).

201. **THE OLD SMOKER.**—An old man, seen to the knees, sits to the right facing the spectator. He wears a grey felt hat having a turned-up brim lined with blue, a brown jacket, and knee-breeches. He has a short fair beard. He lights his pipe at a red charcoal-pan, and leans his head forward with a thoughtful air. The flesh-tones and the back-

ground are grey ; there is a dark sky to the right and a tent to the left. This picture is quite in the style of "The Old Toper" at Amsterdam (193). [Compare 230a.]

Signed in the left upper corner "G. Metsu" ; copper, $8\frac{1}{2}$ inches by 8 inches.

Exhibited at Stockholm, 1884, No. 109.

Now in the Wachtmeister collection, Wanås, Sweden ; G. Goethe's catalogue, 1895, No. 41.

202. THE SMOKER.—A man, with a pipe in his right hand and a jug in his left, sits to the right at a table in front of a house. He wears a dull red coat, a brownish-grey cloak, and a fur-trimmed cap. On the table are a charcoal-pan and a paper. In the right foreground is a dog. The picture may be genuine, but it is so thickly varnished as to be hardly recognisable, although it hangs opposite a window.

Signed in full to the right (according to the catalogue) ; panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 179 (520 florins —with No. 178—Yver). (See 215.)

Now in the Lasienki Palace, Warsaw, 1895 catalogue, No. 36.

203. THE CAVALIER SMOKING. Sm. 107.—A cavalier, wearing a broad-brimmed hat, a yellow jacket, the sleeves of which are braided with silver, and grey hose, sits smoking at a table with a red cloth. His left hand rests on the table, his right on a chair. A jug, a glass, and a paper of tobacco are on the table. A good work : "A very pleasing example" (Sm.). [Compare 230a.]

Panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Now in the collection of Count Czernin von Chudenitz, Vienna, 1903 catalogue, No. 74 ; where it was in 1833 (Sm.).

203a. An Officer seated at a Table with a Glass in his Hand.
—With accessories.

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 58 (22 florins, Wannar).

203b. An Old Man with a Cap.—He sits at table with a pipe in his left hand.

Panel, $6\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 180 (110 florins, Yver).

203c. A Young Man seated, who lights his Pipe.

Formerly in the Lormier collection.

Sale.—Earl Granville, London, June 21, 1845 (£231, Faulkner).

203cc. A Guardroom.—An officer, seated at table with some soldiers and a woman, reads a despatch which a trumpeter has just brought to him. Canvas, 25 inches by 20 inches.

Sale.—Antwerp, August 3, 1857, No. 147.

203d. A Tavern Scene.—On the right sits a young man lighting his pipe ; a woman offers him drink.

Panel, 14½ inches by 12 inches.

Exhibited at the Royal Academy Winter Exhibition, 1879, No. 110 ; then in the collection of S. Sandars.

Possibly identical with 178 or 171.

203e. An Officer reading and a Trumpeter.—An officer sits to the right at a table reading a paper. Opposite him stands a trumpeter. Above is a blue drapery. At a staircase at the back stands a sentry ; behind him through an open door are two soldiers.

30 inches by 26 inches.

From the description the picture would seem to be by Ter Borch.

Exhibited at the Royal Academy Winter Exhibition, 1880, No. 84 ; then in the collection of John W. Prout.

203f. The Guardroom.—Two soldiers sit smoking at a table to the right ; one of them sits on an overturned basket. In the centre is a young officer with a yellow doublet and long red boots with the tops turned down ; his cloak hangs on his chair. He drinks from a tall glass to the woman who stands behind him with a jug in her hand. Beside him to the left is a brown and white dog ; some cards lie on the floor.

Panel, 19½ inches by 20 inches.

In one copy of the sale catalogue the name Metsu is struck out and that of Symon Kick substituted.

Sale.—F. Zschille, Cologne, May 27, 1889, No. 65 (360 marks, Baron von Pollschütz.)

203g. A Peasant seated, asleep.

Panel, 15 inches by 13 inches.

In the collection at Söder, Hanover, sold 1859 (Parthey, ii. 113).

203h. A Man holding a Jug.

Signed ; panel, 5 inches by 3½ inches.

Sale.—P. A. Voget, Amsterdam, March 28, 1871, No. 108.

203i. Interior with Five Persons smoking and drinking.

Sale.—London, April 1, 1896, No. 59.

204. THE CARD-PLAYERS.—In a room with a staircase leading to an upper storey sits an old officer at a table with a red cloth. He wears a broad-brimmed hat with red and white plumes, a black costume, with a red scarf and red stockings. Opposite him sits a young lady in a yellow dress and jacket trimmed with white fur. They are playing a game of cards ; the officer is just leading. A page hands the lady a clay pipe. On the floor near the stove at the back lie a blue and white shawl, a trumpet, and a cuirass. The picture must once have been very good and characteristic, but it is now a mere wreck. [Compare the style of this work with that of 219 and 220.]

Signed in full in the window to the left ; panel, 26 inches by 23 inches.

In the collections of Queen Louisa Ulrica and King Gustavus III. of Sweden.

Now in the Stockholm National Museum, 1900 catalogue, No. 510.

204a. Card-Players.

Sale.—D'Orville, Amsterdam, July 15, 1705, No. 56 (60 florins).

204b. A Woman handing a Glass of Wine to an Officer. Sm. 85.—A woman hands a glass of wine to an officer. Two persons are playing cards, while a third looks on.

Panel, $17\frac{1}{2}$ inches by 14 inches.

Described by Descamps (vol. ii.).

Sales.—Hendrik Verschuuring, The Hague, September 17, 1770, No. 106.

C. van Heemskerck, The Hague, November 18, 1783, No. 5 (82 florins)—said to be by Metsu or in his manner.

205. Card-Players (or, Piquet). Sm. 37.—A lady in a red velvet mantle trimmed with ermine sits at a table covered with a Turkey carpet, playing cards with a gentleman.

Panel, 12 inches by 9 inches.

Sales.—Duc de Choiseul, Paris, April 6, 1777 (2001 francs).

Prince de Conti, Paris, March 15, 1779 (1601 francs).

Probably identical with 205a.

205a. Card-Players.—A lady and gentleman are playing cards in a room; they sit at a table covered with a green cloth, on which are a silver dish and a pack of cards.

Panel, 13 inches by 11 inches.

Sale.—Amsterdam, June 21, 1797, No. 131.

205b. Card-Players.—A middle-aged woman plays cards with a cavalier who, vexed at his ill-luck, collects the cards. A young woman, in a red velvet jacket and silk dress, stands near, pouring out wine. A hunting dog watches his master.

Canvas, 18 inches by 16 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. 450.

206. Card-Players. Sm. 67.—A lady and gentleman sit at a table with a cloth, playing cards. The man has played his card; the woman is uncertain what card to lay down. She wears a black shawl and a white apron.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches (oval).

Sales.—D. de Jongh, Rotterdam, March 26, 1810, No. 29.

J. B. P. Le Brun, Paris, April 15, 1811 (1450 francs).

Comte Pourtalès, London, 1826 (£70).

In the collection of John Sanderson, 1833 (Sm.).

206a. Backgammon-Players.

Panel, 25 inches by 19 inches.

Sale.—M. Wolff, Berlin, May 25, 1857, No. 73.

206b. **A Man and Woman playing Chess.**

21½ inches by 18 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 169 (30 florins).

207. **THE SPORTSMAN.** Sm. 78.—A sportsman sits beside an arched window, looking with a smile at the spectator. His right hand rests on his hat, which lies on his knee. In the left hand he raises a Venetian glass full of wine. He wears a red jacket with a white lace collar and wrist-bands. On the window-sill are a dead pigeon, a powder horn, and a pewter pot. To the right stands a gun. Above, and in front of the window, is a trailing vine, the green leaves of which have turned blue with age. In the background to the left through an open window is seen a landscape. It is a very good picture.

Signed and dated on the window-sill, "G. Metsu, 1661"; panel, 11 inches by 9 inches. Possibly a pendant of "The Learned Man" (209).

Engraved by David, and in the "Musée Royal."

In the collection of G. van Slingelandt (Hoet, ii. 404).

In the cabinet of the Stadtholder William V. (Terw., p. 703).

In Paris, 1795-1815, and then restored to the Hague.

Now in the Royal Picture Gallery, The Hague, 1905 catalogue, No. 93.

208. **THE PORTRAIT OF A PAINTER, SUPPOSED TO REPRESENT METSU HIMSELF.** Sm. 73.—A man of about thirty-five stands in an arched window of stone, almost facing the spectator. He wears a plumed cap and a fine red costume with white sleeves. He looks with a searching glance out of the picture as if he were sketching something. His drawing-board is propped against a box on the window-sill. He is in the act of correcting the sketch with a piece of white chalk; in his left hand he holds his mahl-stick and brushes. A sketch of two nude men hangs from the window-sill. To the right, leaning against the casement, is a plaster cast of an antique bust of a girl. In the room behind is an easel. The window is overgrown with vine. "This is an admirable specimen of the master" (Sm.).

Panel, 14½ inches by 12½ inches.

Described by Waagen (ii. 7). Compare also Moes, *Iconographia Batava*, 5005, Nos. 1 and 2.

Exhibited in the British Gallery, 1826 and 1827.

Sales.—(Probably) Gerbrand Pancras, Amsterdam, April 7, 1716 (Hoet, i. 187), No. 11 (82 florins).

N. C. Hasselaar, Amsterdam, April 26, 1742, No. 4 (150 florins).

In the collection of Sir Francis Baring, bought by the Prince Regent, 1814 (Cust.).

Now in the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 13.

209. **THE LEARNED MAN (or, The Alchemist).** Sm. 30.—At an arched window a learned man or alchemist sits in profile to the right, holding a large book open on his knees. He wears a tall hat and a buff vest with red sleeves; his figure is seen at three-quarter length. On the window-sill are a mortar, an earthenware pot, and an ink-pot. A framed placard, with the figure of a man holding a bottle at the top of it,

hangs on the window to the right. The window is overgrown with creeper. In the room behind is a book-case with a globe on it. The picture is somewhat pale and there are grey tones on the flesh, but it is a very fine work. The green of the foliage has turned blue.

Signed in full on the back of a book; panel, $10\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. Possibly a pendant of "The Sportsman" at The Hague (207), which it resembles in style.

Engraved in the "Choiseul Gallery," No. 11, and in the "Musée Français."

In the collection of G. Braamcamp, Amsterdam (Hoet, 506); but not in the sales of July 31, 1771, or January 27, 1772.

Sales.—Duc de Choiseul, Paris, April 7, 1772, No. 21 (3200 francs).

Prince de Conti, Paris, March 15, 1779, No. 329 (2501 francs).

Comte de Vaudreuil, Paris, November 24, 1784, No. 44 (3001 francs, Paillet).

In the collection of Louis XVI.

Now in the Louvre, 1900 catalogue, No. 2461 (old No. 295).

209a. An Apothecary with a Book at an arched Window.

Probably a replica of "The Learned Man" (209).

In the collection of Thomas Staniforth, Storrs, 1857 (Waagen, Suppl. 427).

210. A WOMAN AT A WINDOW.—At an open cottage window, the shutter of which is pushed back to the left, leans a stout peasant woman looking to the left. She wears a white chemise and cap and a reddish mantle. Her right hand rests on a red jacket lying on the window-sill; her left hand is on her bosom. Hanging up to the left among the vine-leaves is a bird-cage. The signature looks more convincing in the picture than in the facsimile given in the catalogue. But even if picture and signature are genuine, this is not a specially good example.

Signed in the left-hand bottom corner, "G. Metsu"; panel, $9\frac{1}{2}$ inches by 7 inches, with rounded top.

Purchased from a Cologne dealer, 1872.

Now in the Weber collection, Hamburg, 1892 catalogue, No. 254.

211. AN OLD WOMAN AT A WINDOW WITH A BOOK. Sm. 24 and Suppl. 39.—An old woman in black is at a window. She turns the leaves of a book lying on the window-sill. Near her are a jug and a mortar. A bird-cage hangs up to the left. It is weak in colour, but is in other respects a good example.

Signed in full; panel, 12 inches by $10\frac{1}{2}$ inches.

Described by Waagen (ii. 104).

Exhibited at the Royal Academy Winter Exhibition, 1890, No. 64.

Sales.—(Probably) Van der Lip, Amsterdam, June 14, 1712, No. 15 (83 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 129 (1095 florins, Locquet).

P. Locquet, Amsterdam, September 22, 1783, No. 221 (1550 florins, Fouquet).

In the collection of Madame Hoofman, Haarlem, 1833 and 1842 (Sm.); it was sold, June 2, 1846.

Now in the collection of Lord Ashburton, The Grange.

212. A WOMAN AT A WINDOW SCOURING POTS AND PANS. Sm. 87 and Suppl. 24.—A woman, seen at half-length, stands at an arched window scouring a large pot. She wears a red jacket and a white collar and cap. On the window-sill are some pewter plates, a pestle and mortar, a candlestick, and an earthenware pan. The upper part of the window is overgrown with vine.

Signed in full; panel, $9\frac{1}{2}$ inches by 8 inches.

Described by Descamps.

Exhibited at the Royal Academy Winter Exhibition, 1890, No. 94.

Sale.—P. L. de Neufville, Amsterdam, June 19, 1765, No. 64 (204 florins).

In the Noe collection, 1840 (Sm.).

In the collection of the Rev. J. Clowes, Manchester, 1842 (Sm.).

In the collection of William James, London.

213. A LADY AT A WINDOW, WITH AN APPLE IN HER HAND. Sm. Suppl. 41.—A lady, seen to the knees, sits at a window with the top slightly arched, she holds in her left hand an apple which she shows with a smile to the spectator. She seems to have taken it from a dish of apples on the window-sill; in her right hand is a knife. On the window-sill is a book. A bird-cage hangs from the ceiling behind; at the back is another window. The window in front is overgrown with vine, a large bunch of grapes hangs on the left.

Signed in full in front of the window; panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

Exhibited in Berlin, 1906, No. 83.

Imported into England from Copenhagen by Chaplin (Sm.).

In the collection of Edmund Higginson, Saltmarsh Castle, 1842 (Sm.); this was sold, June 4, 1846.

Sale.—Duval, Paris, November 28, 1904, No. 9 (27,000 francs, F. Kleinberger).

Now in the collection of M. Kappel, Berlin.

214. THE SEMPSTRESS. Sm. 46 and Suppl. 12.—Through an arched window a young fair-haired woman, wearing a brown dress and a green apron, is seen occupied with needlework in a room with sombre walls. She sits to the right at a table on which are a sewing-cushion and a handkerchief, and looks thoughtfully into the distance. On the window-sill are a pair of scissors and a wine-glass. A red-currant bush climbs about the window. To the left hangs a cage with a canary. This is a good picture, but is somewhat empty. The foliage has turned blue.

Signed in full above the cage; panel, 11 inches by $8\frac{1}{2}$ inches.

Engraved in mezzotint by Vaillant.

[A similar picture was in the sale of Willmet and others, Amsterdam, January 25, 1836, No. 127 (42 florins 50, Brondgeest).]

Sales.—Comte de Merle, Paris, March 1, 1784 (1254 francs).

Destouches, Paris, March 21, 1794 (2550 francs).

M. van Leyden, Paris, September 10, 1804 (2330 francs).

De Choiseul-Praslin, Paris, May 9, 1808 (2330 francs).

Duchesse de Berri, Paris, April 4, 1837, No. 37 (5302 francs).

In the Galitzin collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1838.

215. A GIRL WASHING HER HANDS AT AN ARCHED WINDOW.—A girl, wearing a red jacket with yellow sleeves, a white apron and a white cap, stands holding a towel before a wash-basin; beside it are another towel and a soap-dish. On the wall to the right is a large earthenware pot with a rope. The picture seems genuine, but is very dirty and smeared with varnish.

Signed above the pot; panel, $9\frac{1}{2}$ inches by 8 inches.

Sales.—The Hague, July 15, 1749, No. 20 (45 florins).

J. van der Marck, Amsterdam, August 25, 1773, No. 178 (520 florins, with No. 179, Yver). [*See* 202.]

Now in the Lasienski Palace, Warsaw, 1895 catalogue, No. 34.

215a. A Woman with Fruit at an arched Window.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752, No. 325 (29 florins).

216. A Woman at a Window, holding a Bunch of Grapes.
Sm. 16.

Panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—Julienne, Paris, March 30, 1767 (641 francs).

217. A Maid-Servant with a Hare at an arched Window (or, The Game and Poultry Dealer). Sm. 25.—An elderly woman stands at an arched window holding a hare. A dead cock hangs on a tree at the side.

Panel, 11 inches by 9 inches.

[The picture of the Bierens sale, Amsterdam, 1717, identified with this by Sm., is probably "The Cook," at Munich (124).]

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 130 (545 florins, A. van den Bogaerde).

218. A Woman cleaning Fish at an arched Window.

Panel, 20 inches by 12 inches.

Sale.—Isaac Stinstra, Amsterdam, June 30, 1829, No. 11 (180 florins, Chaplin).

219. THE BLACKSMITH'S SHOP.—On the right the blacksmith stands at an anvil, hammering a red-hot iron which he holds with his tongs. His sleeves are turned up; he wears a cap. His assistant stands to the left beside the forge. On the ground in front are an iron head-piece, a large pair of tongs, a boxing-glove, and other things. This work resembles in style the pictures at Stockholm (204) and in the Salting collection (220).

Signed in full in the right-hand bottom corner; canvas, 40 inches by 34 inches.

Exhibited in Berlin, 1890, No. 174.

Sales.—J. R. Boelen and others, Amsterdam, November 5, 1856, No. 70.

Baron de Beurnonville, Paris, May 9, 1881.

In the collection of Karl von Hollitscher, Berlin.

Acquired in Paris, 1904, with the help of the Rembrandt Verein.

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 1552a.

219a. **A Blacksmith shoeing a Horse.**—With many accessories. Canvas, 15½ inches by 20½ inches.

Sale.—Van Kinschot, Delft, July 21 and 22, 1767, No. 17 (65 florins).

219b. **A Blacksmith's Shop at Night.**—Very well painted, and treated in much detail.

Canvas.

Sale.—December 3, 1827, No. 36 (54 florins, Meyer).

219c. **The Courtyard of a Blacksmith's Shop.** Sm. 76.—The scene is the back premises of a blacksmith's shop; to the right is a decayed brick and plaster building, in which are a vice and other implements. The smith, wearing a red cap, an apron, and a yellow jacket, stands in the middle of the yard, watching a workman who sharpens a scythe on a grindstone driven by a horse in a shed at the back. On the ground are some farming tools. Near them are some fowls and a dog. In the background are the roofs and towers of some houses and a church-steeple.

Sm. says:—"It is impossible to commend too highly this masterly production of art; every part of it bears the faithful image of nature." He adds that, like the similar picture (Sm. 56) then in the Duchesse de Berri's collection, this is by Metsu and not by Ter Borch. It is, however, a copy of Sm. 56, which is a Ter Borch, and is now at Berlin.

Canvas, 31½ inches by 25½ inches.

Exhibited at Leeds, 1889.

Sale.—Lapeyrière, 1825 (6900 francs).

In the possession of Farrer, 1833 (Sm.).

Sales.—E. W. Lake, London, 1845 (£246 : 15s., bought in).

Lake, London, 1848 (£55 : 13s., Norton).

S. H. Fraser, London, May 7, 1904, No. 51 (£162 : 15s., Farr).

220. **THE BLACKSMITH'S SHOP.** Sm. 75.—The smith holds a red-hot horseshoe on his anvil, and rests his hammer on his shoulder. He has stopped work to speak to a cavalier, in a red coat and slouch hat, with a cane in his hand, who stands on the opposite side of the shop at his horse's head. A boy is on the other side of the forge, listening. "Painted with extraordinary vigour and masterly execution" (Sm.). [Compare the style of 204 and 219.]

Canvas, about 26 inches by 30 inches.

[An old copy was in the sale of J. A. Bennett, Leyden, April 10, 1829, No. 56 (200 florins, Van den Berch); and of Van den Berch, van Heemstede, Amsterdam, July 7, 1903, No. 155.]

Sales.—A. Delfos, The Hague, June 10, 1807, No. 71.

Baroness Van Leyden, Warmond, July 31, 1816, No. 25 (100 florins), at Christie's, London, 1824 (£257 : 5s.).

The Rev. J. Thomas, London, 1886 (£399, Salting).

Now in the collection of George Salting, London.

221. **SPORTSMEN BATHING, IN A LANDSCAPE.**—Naked huntsmen sit drying themselves. Near them are a dog, dead hares, a gun, and a red coat. In the background to the left are horses;

to the right is a landscape with a bridge and a mill. It is an unattractive picture, but its authenticity is beyond question.

Signed in full on the gun.

Now in the Tronchin collection, Bessinge, near Geneva.

222. The Tired Sportsman. Sm. Suppl. 6.—A comely young man sits resting under a great oak tree, leaning his right arm on a mound and holding up a dead partridge, at which his dog looks eagerly. He wears a red jacket with short sleeves, showing the white shirt underneath, blue breeches slashed at the knees, and buff boots. To the left are his gun and his plumed hat.

Canvas, 20 inches by 15½ inches.

Formerly in the Hudtwalcker-Wesselhoeft collection.

Now in the Kunsthalle, Hamburg, 1889 collection, p. 57.

222a. A Country House, with several Figures.

Canvas, 39½ inches by 34½ inches.

Sale.—Willem Lormier, The Hague, July 4, 1763 (Hoet, ii. 432), No. 179 (215 florins).

222b. A Country House, with Figures at an Open Window.

Canvas, 39½ inches by 34½ inches.

Sale.—Willem Lormier, The Hague, July 4, 1763, No. 180 (500 florins); not mentioned by Hoet.

223. Three Cavaliers on Horseback, with a Greyhound.

Canvas, 28 inches by 36 inches.

Sale.—Count von Festetics, Vienna, April 11, 1859, No. 28.

224. A supposed Portrait of the Artist. Sm. 28 and Suppl. 8.—A half-length portrait of a man of forty (or fifty, Sm.). His body is turned to the right, but his head almost faces the spectator. He wears a brown coat, a white cravat, and cuffs, and a cap lined with white; he has long hair and a short moustache. He is smoking a Gouda clay pipe, which he holds in his right hand. The compiler does not remember to have seen the picture, but the foregoing description does not suggest a portrait of Metsu, who died at 38 or 39. "This interesting picture is painted with great breadth and masterly effect" (Sm.).

Panel, 6½ inches by 5 inches.

See Moes, *Iconographia Batava*, 5005, Nos. 4, 5, and 7.

Sales.—(Probably) L. Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 186), No. 6 (40 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 133 (102 florins, Ploos van Amstel).

I. Stinstra, Amsterdam, June 30, 1829, No. 10 (350 florins, Brondgeest).

Sir Charles Bagot, 1836 (£55 : 13s.).

In the collection of the Baron Verstolk van Soelen, The Hague, 1842 (Sm.).

Now in the collection of the Earl of Northbrook, London, 1889 catalogue, No. 75.

225. A Portrait of the Artist.

10 inches by 8 inches. [Possibly identical with 229a and 230a.]

Compare Moes, *Iconographia Batava*, 5005, No. 4.

Sale.—N. C. Hasselaar, Amsterdam, April 20, 1742 (Hoet, ii. 49), No. 7 (15 florins).

226. Metsu painting his Wife.

16 inches by 13 inches. [Compare 228b.]

Sale.—E. van Dishoek, The Hague, June 9, 1745, No. 48 (140 florins).

227. A Portrait of the Artist.—The artist sits on a chair at a table in a room, and holds a drawing in front of him (1635?). [Pendant to 231.]
14½ inches by 11 inches.

Sale.—Pieter van Buytenc, Delft, October 29, 1748, No. 18 (49 florins, with pendant).

228. A Portrait of the Artist.

12 inches by 10 inches.

Compare Moes, *Iconographia Batava*, 5005, No. 6.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 25 (17 florins).

228a. A Portrait of Metsu, seated, painting.

Sale.—Philip van Dijk, The Hague, June 13, 1753, No. 72 (10 florins).

228b. A Painter at his Easel—a Portrait of Metsu.

Panel, 16 inches by 12 inches. [Possibly identical with 226.]

Sale.—Van Nispen, The Hague, September 12, 1768, No. 25 (42 florins).

229. A Portrait of the Artist.—The artist sits on a chair, leaning on his right arm and holding his left hand at his side. He faces the spectator, and is seen to the knees. [Pendant to 232.]

8 inches by 7 inches; rounded off at the top.

Compare Moes, *Iconographia Batava*, 5005, No. 8.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 425. [Pendant to No. 426.]

229a. A Portrait of the Artist.—He sits at a table on which are a plaster bust and a sketch. Beside him is his easel, with a painting on it.

Panel, 11 inches by 9 inches. [Possibly identical with 225.]

Sales.—Van Nispen, The Hague, September 12, 1768, No. 71 (42 florins, Van der Marck).

J. van der Marck, Amsterdam, August 25, 1773, No. 482.

229b. A Portrait of the Artist.—The artist has a scroll in his hand, and is well dressed.

9 inches by 8½ inches.

Compare Moes, *Iconographia Batava*, 5005, No. 9.

Sales.—D. van Dijl, Amsterdam, November 22, 1813, and January 10, 1814, No. 103.

W. Rijers, Amsterdam, September 21, 1814, No. 94 (20 florins, De Lelie).

230. A Portrait of the Artist. Sm. 66.—He sits in an arm-chair

before a table covered with a Turkey carpet, and holds up a glass to the light; a book, a violin, and a bottle are on the table.

Panel, 9 inches by 6 inches.

Compare Moes, *Iconographia Batava*, 5005, No. 16.

Sales.—Smeth van Alphen, Amsterdam, 1810 [according to Sm., but not in the sale catalogue].

Robert de St. Victor, Paris, November 26, 1822 (527 francs).

230a. A Portrait of the Artist. Sm. 118.—A portrait of a man of about thirty-six, in a three-quarter view, seated at a table and lighting his pipe at a charcoal-pan. He wears a brown coat with large buttons, full breeches, a broad limp collar, and a broad-brimmed hat. On the table are a bottle, a glass, and a paper of tobacco.

Panel, 9 inches by 8 inches. [Possibly identical with 225.]

Engraved by Pether.

Compare Moes, *Iconographia Batava*, 5005, No. 11.

In size and details this corresponds with "The old Soldier" in the Wachtmeister collection (201), but that is painted on copper.

Compare also "The Cavalier smoking" in the Czernin collection (203); but there the man is not lighting his pipe.

231. A Portrait of Metsu's Wife.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 19 (49 florins, with pendant). Pendant to 227, "A Portrait of the Artist."

232. Metsu's Wife.—She is seated in profile, laying one hand on her bosom and holding a fan in the other.

8 inches by 7 inches. [Pendant to 229.]

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 426. Pendant to No. 425.

233. A Portrait of the Artist's Mother, Jacquemijntje Garniers.

29½ inches by 24½ inches.

In the collection of Lord Radstock.

Sale.—E. W. Lake, London, 1845 (£17:17s., Nieuwenhuys).

234. A Portrait of Jacquemijntje Garniers (who died before 1658), Wife of Guiliam Fremault and then of Jaques Metsu, Town Midwife of Leyden.

Dated 1635, according to the sale catalogue; but Metsu was then a child of five or six.

Compare Moes, *Iconographia Batava*, 2631, No. 3; but he errs in saying that this picture—as well as "the portrait of Metsu's wife" (231)—was in the Buytene sale.

Sale.—Baron de Beurnonville, Paris, May 9, 1881.

235. A Supposed Portrait of Metsu's Mother.—A woman sits at an easel, holding a brush in her right hand and a palette in her left, and seems to look round at her model.

5 inches by 4 inches.

Compare Moes, *Iconographia Batava*, 2631, No. 2.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 427.

Tabourier, Paris, June 20, 1898, No. 174.

236. A SUPPOSED PORTRAIT OF ADMIRAL CORNELIS TROMP. Sm. 81.—A half-length, life-size. He wears a red uniform, trimmed with lace, a narrow, limp collar, a sword at his side, and a hat with turned-up brim. He holds a staff in his gloved right hand, and rests his left hand on his hip. The background is dark. The attribution to Metsu seems speculative, but a definite opinion cannot be formed because the picture is badly hung.

Canvas, 37 inches by 30 inches.

Purchased at the sale of the Prince of Monaco.

In the Musée Napoléon.

Now in the Louvre, 1900 catalogue, No. 2464; where it was in 1833 (Sm.).

237. The Young Prince of Orange. Sm. 71.—He is elegantly dressed and rides a fine black charger. He is followed by two of his suite, one on a speckled grey, the other on a bay.

Canvas, 36 inches by 35 inches.

Sale.—General Verdier, Paris, 1816 (5000 francs).

237a. A Supposed Miniature Portrait of H. Boerhaave.—[*Note.*—Boerhaave was born the year after Metsu died.]

Oval, on copper.

Sale.—Jonkheer V. L. Vegilin van Claerbergen, Leeuwarden, April 6, 1846.

238. A PORTRAIT OF A BOY, SAID TO BE JAMES II. OF ENGLAND.—A half-length, turned three-quarters to the left, with the head facing the spectator. The hair is a chestnut brown. The boy wears a grey vest with puffed sleeves and a collar. The attribution is possible, but very uncertain.

A miniature in silver, oval, $3\frac{1}{2}$ inches by $2\frac{1}{2}$ inches.

Sale.—Kums, Antwerp, May 17, 1898, No. 116.

Now in the gallery of Mayer van den Bergh, Antwerp.

239. A Portrait of the Catholic Pastor Simon Kleyn.—Celebrated by Jan Vos in a poem; see "Alle de Gedichten," Amsterdam, 1726, vol. i. p. 305.

Compare Moes, *Iconographia Batava*, 4212.

240. A Portrait of Michael Nostradamus. Sm. 101.—He sits at a table mending a pen.

Panel, $15\frac{1}{2}$ inches by $11\frac{1}{2}$ inches.

Described from the print by C. H. de Mechel.

241. The Inquisitive Aagie (Agatha) van Enkhuizen.

$22\frac{1}{2}$ inches high; the width not stated.

Sale.—Herman Schuurman, Rotterdam, April 2, 1739, No. 2 (400 florins).

242. A Portrait of a Lady of the Helderwier Family.—A woman of forty-five, facing the spectator, and seen at half-length. Her black hair is plaited at the back; she wears earrings and is dressed in black.

Panel, 16 inches by $12\frac{1}{2}$ inches.

Compare Moes, *Iconographia Batava*, 3374.

Sale.—De Burtin, Brussels, July 21, 1819, No. 102.

243. THE FAMILY OF THE MERCHANT GEELVINCK.
 Sm. Suppl. 30.—In a richly furnished room Geelvinck is seated on the left at a table. To the right sits his wife, holding out a rattle to a little girl sitting on the table in front of her. Behind the wife's chair stands the nurse holding an infant. An older child plays with a dog on the floor in front. From an open door on the left a boy enters, holding up a parrot on his left hand. In front of him is another dog playing with a cat. Through the richly ornamented stone doorway is seen an ante-chamber and a courtyard with the wall of a house. The wall of the room is hung with gilt leather; on it hangs a picture, partly hidden by a small curtain. To the right is a chimney-piece supported on pillars. The picture is delicately conceived, but somewhat tedious. "This is one of the artist's very finest productions" (Sm.).

Signed in full on the door-post to the left; canvas, $28\frac{1}{2}$ inches by $31\frac{1}{2}$ inches.

A member of the Berne patrician family of Tschiffeli, who was in the Dutch service and married the eldest daughter of the Geelvincks represented in this group, took the picture to Berne, where it remained as an heirloom in the family. It was sold in 1832 by a descendant of the Tschiffelis to the Prussian Government.

Now in the Kaiser Friedrich Museum, Berlin, 1898 catalogue, No. 792.

244. PORTRAIT OF A PRIEST.—A priest, seen to the knees, sits to the left at a table in his study and looks at the spectator. He wears a dark dress and cap and white collar. He lays his left hand on his breast, his right on a skull; near the skull, on the blue table-cloth, are an open book, a crucifix, and a paper. In the right background are a book-case and a globe; to the left is a brown curtain. The paper on the table once bore a sketch which, like the inscription, has faded away. The picture is painted in the cool tone of the later period. It resembles the picture of "An Old Woman," at Amsterdam (68).

Panel, $14\frac{1}{2}$ inches by 11 inches.

Sales.—Amsterdam, May 9, 1696, No. 1 (11 florins).

D. C. F. Linckens, Rotterdam, October 28, 1857, No. 31.

J. van Dam, and C. Fuchs, Rotterdam, April 6, 1859, No. 22.

Now in the Boymans Museum, Rotterdam, 1902 catalogue, No. 175; acquired in 1863.

245. PORTRAIT OF A MAN WITH RIDING-BOOTS, IN A LANDSCAPE.—A fine picture, about as large as Ter Borch's figures.

Now at the Gotisches Haus, Wörlitz, 1883 catalogue, No. 1607.

245a. Portrait of a Man reading.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 3 (£4:4s.); see Buchanan, *Memoirs of Painting*, i. 228.

246. Portrait of a Gentleman, showing one of his Hands.
 Sm. 51.

Panel, 8 inches by $6\frac{1}{2}$ inches. [Pendant to 248c.]

Sale.—Paillet, Paris, 1799 (3150 francs, with pendant).

246a. A Man's Portrait.

4 inches by 3 inches, oval.

Sale.—D. van Dijn, Amsterdam, January 10, 1814, No. 105 (3 florins).

246b. A Man's Portrait.

Copper, 4 inches by 3½ inches. [Possibly identical with 246a.]

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 440.

246c. Portrait of a Scholar.

Signed in full, 10½ inches by 8 inches.

In the Mestern collection, Hamburg, 1863 (Parthey, ii. 113).

246d. Portrait of an Old Man in Black, with a Moustache.

Canvas, 22 inches by 18 inches.

In the collection at Söder, Hanover, sold 1859 (Parthey, ii. 113).

246e. Portrait of a pale, fair-haired Child, asleep in a Bed.

5 inches by 5 inches.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 76.

246f. A Child asleep in a Bed.

In the collection of Söder, Hanover, sold 1859 (Parthey, ii. 113).

246g. Portrait of a Boy, half-length.

Canvas, 37 inches by 28 inches.

Sale.—Amsterdam, July 19, 1826, No. 23 (206 florins, Roos).

246h. A Boy with a Hawk.—A half-length, life-size. The boy appears to be walking.

Canvas, 26 inches by 21½ inches.

Sales.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 59 (770 florins, Engelberts).

Amsterdam, May 14, 1832, No. 55 (1000 florins, De Vries).

Jelgerhuis and Saportas, Amsterdam, December 12, 1836, No. 26.

247. Portrait of a young Girl.—She wears a muslin cap on her forehead, and a black dress with a white collar. She has sparkling brown eyes, and an open and genial countenance.

Panel, 4 inches by 3 inches.

Now in the Douai Museum, Escallier bequest, 1869 catalogue, No. 236.

248. Portrait of a Lady. Sm. Suppl. 14.—A lady, about thirty-four years of age, with her fair hair in curls, stands in full length at her toilet-table, almost facing the spectator. She has a book in one hand and holds up her skirt with the other. She wears a light blue satin dress embroidered with gold lace. On the table, which is covered with a Turkey carpet, are a mirror, a silver box, and a candlestick. A spaniel frisks at her feet. "This production is of superlative quality" (Sm.).

Signed "G. Metsu A° 1667"; panel, 22 inches by 16 inches. See *Oud Holland*, i. 80.

Exhibited at Amsterdam, 1867, No. 115.

In the Van Loon collection, Amsterdam, 1842 (Sm.).

Now, probably, in one of the Rothschild collections, Paris.

248a. Two Girls.—Both are almost of the same size.

21 inches by 20 inches.

Sale.—Johan van der Hulk, Dordrecht, April 23, 1720, No. 31 (101 florins).

248b. Portrait of a Woman in a Case.

Sale.—Theodoro Wilkens, Amsterdam, June 17, 1748, No. 61 (39 florins).

248c. Portrait of a Lady. Sm. 52.—She wears a red bodice and a black veil, and has a rose in her hand.

Panel, 8 inches by 6½ inches. [Pendant to 246.]

Sale.—Paillet, Paris, 1799 (3150 francs, with pendant).

248d. Portrait of a Woman.—She has a white hood and a grey dress.

Canvas, 16 inches by 9½ inches.

Sale.—J. B. Guyot, Paris, March 8, 1809, No. 155.

248e. Portrait of a Lady.—She wears a white satin dress and holds a parrot. A three-quarter length.

Panel, 6 inches by 5½ inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 12 (34 florins, Van der Berch, Leyden).

248f. Portrait of a Woman with a black Veil.

Panel, 22 inches by 18 inches.

In the collection at Söder, Hanover, sold 1859 (Parthey, ii. 113).

248g. Portrait of a Young Lady.—A half-length, in profile to the left, with the head turned slightly towards the spectator. She wears a large white lace cap, a reddish-brown velvet dress trimmed with fur, and a white bodice.

Panel, 6 inches by 5½ inches.

Sale.—Stiels and others, Cologne, May 24, 1897, No. 153.

248h. A View of the Dam at Amsterdam.—The picture shows the Nieuwe Kerk, the Town Hall, and the corner of the Weigh-house.

Canvas, 21 inches by 27 inches.

Sale.—Supplementary, Amsterdam, June 4, 1766, No. 27.

249. The Pig's Carcase.—A pig's carcase hangs on a ladder in the foreground of a barn. A boy stands on a stool beside it and, supported by a little girl, tries with a stick to knock down the bladder hanging from a nail. In the background a woman inflates the pig's intestines. In the foreground are the pig's head and lights. The carcase is strongly illuminated.

Panel, 25 inches by 18 inches.

Sales.—Supplementary, Amsterdam, June 4, 1766, No. 26.

P. Locquet, Amsterdam, September 22, 1783, No. 222 (130 florins, Yver).

Barend Kooy, Amsterdam, April 20, 1820, No. 52 (30 florins, Poortermans).

249a. Dead Birds.

Sale.—Sandra, Middelburg, August 3, 1713, No. 111 (13 florins).

249b. A Still-Life Piece.

Sale.—Pook and Theodorus van Pee, The Hague, May 23, 1747, No. 64 (15 florins 5).

250. A Still-Life Piece, with a Beer-Jug and a Herring.—On a table is a split herring on a pewter plate, with a loaf, onions, and a knife, an earthenware beer-jug with a silver lid, and a glass flute.

Canvas, 20 inches by 17½ inches.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738, No. 43 (18 florins).

Hendrik Verschuuring, The Hague, September 17, 1770, No. 109 (Hoet, ii. 474).

P. Locquet, Amsterdam, September 22, 1783, No. 223 (19 florins, Stegular).

250a. A Still-Life Piece.—On a table are a basket of vegetables and a basket of eggs, with two dead ducks. A dead fowl hangs at the side.

Panel, 9 inches by 8 inches.

Sale.—H. ten Kate, Amsterdam, June 10, 1801, No. 109 (145 florins, Coclers).

250b. A fine Picture.

24 inches by 18 inches.

Sale.—Willem van Wouw, The Hague, May 29, 1764, No. 25 (305 florins).

CHRONOLOGICAL INDEX OF THE DATED PICTURES

- 1644 (?). 30c. The Court Physician. Pars sale, Frankfort, 1897.
- 1645 (?). 30b. The Military Surgeon. Pars sale, Frankfort, 1897.
- 1653. 9. Christ and the Woman taken in Adultery. Louvre.
- 1654. 56. A Man weighing Money. Demidoff sale, 1880.
- 1655. 157. A Man playing the Violin and a Woman singing. Schleissheim Gallery.
- 1661. 110. A Visit to the Nursery. Rodolphe Kann collection, Paris, bought by Duveen, 1907.
- 169. Lovers at Breakfast. Dresden Gallery.
- 207. The Sportsman. The Hague Gallery.
- 1662. 43. The Man selling Poultry. Dresden Gallery.
- 44. The Young Woman selling Poultry. Dresden Gallery.
- 1663. 157a. A Woman playing the Violoncello. Racynski collection, Ragolin.
- 1666. 5. Christ healing Peter's Mother-in-Law. In the possession of the London dealers, Lawrie and Son, 1896.
- 1667. 13. "Touch Me not!" Kunsthistorische Hofmuseum, Vienna.
- 170. A Young Couple at Breakfast. Karlsruhe Gallery.
- 248. Portrait of a Lady. Probably in one of the Rothschild collections, Paris.

Note.—227 and 234 are said to be dated 1635, when Metsu was a child of five or six.

A COMPARATIVE TABLE

FOR IDENTIFYING IN THIS CATALOGUE THE PICTURES DESCRIBED BY SMITH

Note.—To find the new number of a picture described by Sm., look for his number in the left-hand column: the new number will then be in the same horizontal line—in the second column if Sm. describes the picture in vol. iv., in the third column if he describes it in the Supplement. Thus, to find Sm. 35, look for 35 in the left-hand column; the new number of this picture in the second column is 158. Again, Sm. Suppl. 35 is now 55, the number given in the third column.

	Sm.	Sm. Suppl.		Sm.	Sm. Suppl.		Sm.
1	49	174	41	29	213	81	236
2	133	= Sm. 2	42	171	= Sm. 197	82	162
3	111	= Sm. 3	43	192	...	83	= Sm. 61
4	95	134	44	87	...	84	109
5	54	25 ^b	45	156	...	85	204 ^b
6	119	222	46	214	...	86	71
7	137	= Sm. 17	47	84	...	87	212
8	149	= Sm. 28	48	82	...	88	186
9	97	= Sm. 29	49	70	...	89	106
10	124	= Sm. 39	50	33	...	90	41
11	200	= Sm. 42	51	246	...	91	167
12	125	= Sm. 46	52	248 ^c	...	92	180
13	136	80	53	164	...	93	178
14	161	248	54	153	...	94	190
15	114	= Sm. 15	55	197	...	95	148
16	216	68	56	(1)	...	96	52
17	189	128	57	= Sm. 33	...	97	155
18	40	= Sm. 115	58	103	...	98	58
19	110	89	59	34	...	99	81
20	185	7	60	120	...	100	101
21	184	= Sm. 80	61	146	...	101	240
22	96	= Sm. 61	62	121	...	102	14 ^a
23	32	= Sm. 84	63	9	...	103	122
24	211	= Sm. 87	64	199	...	104	= Sm. 58
25	217	= Sm. 92	65	115	...	105	147
26	126	= Sm. 96	66	230	...	106	181
27	35	= Sm. 95	67	206	...	107	203
28	224	105	68	= Sm. 27	...	108	4
29	182	= Sm. 94	69	24	...	109	43
30	209	243	70	183	...	110	45
31	154	187	71	237	...	111	169
32	175 ^a	135	72	193	...	112	79
33	36	= Sm. 119	73	208	...	113	44
34	168	= Sm. 34	74	88	...	114	(2)
35	158	55	75	220	...	115	104
36	91	= Sm. 9	76	219 ^c	...	116	195
37	205	6	77	142	...	117	66
38	198	93	78	207	...	118	230 ^a
39	175 ^b	= Sm. 24	79	172	...	119	151
40	113	= Sm. 60	80	42	...	120	152

¹ Not by Metsu, but by G. ter Borch.² Not by Metsu, but by E. H. van der Neer.

SECTION III

GERARD DOU

GERARD or GERRIT DOU was the son of a Leyden glazier, Douwe Jansz. He was born at Leyden on April 7, 1613, and died there in February 1675, being buried on February 9. According to Orlers, who apparently derived his information from the artist and his relatives, Gerard Dou was first employed in his father's workshop. He then became a pupil, first of the copper-engraver Bartholomeus Dolendo, and of the glass-painter Pieter Couwenhorn, and afterwards, on February 28, 1628, of Rembrandt, with whom he stayed three years, probably until Rembrandt moved to Amsterdam in the first half of 1631. In that year Dou set up house for himself at Leyden. In 1644 he promoted the foundation of a Guild of St. Luke in his native town, and when the Guild came into being four years later he became one of its first members. As a painter of genre-pieces and portraits he was held in great respect at Leyden throughout his life. From the first his pictures fetched as high prices as were paid for any examples of the Dutch school. Through his influence on his numerous pupils he became the founder of the so-called Leyden school of "fine painters."

Dou's artistic development falls into two distinct periods. In the earlier and briefer of the two he was influenced by Rembrandt; like his master in his youthful works, Dou at this time was careful and laborious in his drawing and painting, adopted a hard and fast scheme of lighting, and laid on his colour thickly. As to his subjects, he painted studies of heads, portraits, and other single figures, usually on a small scale, and but rarely life-size, or compositions of a few figures in a homely interior. From about 1635-40 Rembrandt's influence on him weakened; Dou ceased to attempt effects of chiaroscuro in his master's manner; his painting became looser, smoother, and more like enamel, while his compositions were richer, both in the number of figures and in the variety of the accessories. Apart from a comparatively few portraits and pictures of hermits, the picture of middle-class manners predominates in Dou's work of this time, with themes from the quiet, everyday life or the multitude; moving dramatic episodes like the "Dropsical Woman" in the Louvre, and biblical or historical pictures are the exception. The

scenes represented are usually laid in interiors, rarely in the open air, as, for example, at the market. A special branch of Dou's art is the series of subjects enclosed in an arched window or so-called "niche"—a device which he made popular; there is, too, his series of scenes with artificial light.

His contemporaries prized Dou very highly. Foreign princes sought, in his own lifetime, to acquire pictures by him, especially Queen Christina of Sweden, whose agent at The Hague paid a sum of money for the right of pre-emption on all that Dou painted. The States of Holland included among their presents to King Charles II. on his restoration to the English throne one of Dou's masterpieces, "The Young Mother," now at The Hague (110).

Although, because of his laborious method, Dou painted with a slowness that has become proverbial, he nevertheless left behind him a large number of pictures which are now scattered throughout Europe and North America.

Dou attains neither the humour and the skill in characterisation of Jan Steen nor the elegance of Ter Borch or Metsu. But he stands so far above the crowd of his imitators whose degenerate work is notable only for its empty smoothness, he possesses such great talent for rendering textures, and so highly developed a knowledge of aerial perspective, and he infuses such an air of peace and comfort into his scenes from everyday life, that he will always retain his place among the great masters of the Dutch school. In recent years pictures by Dou from the Six collection and the Hope gallery at Deepdene have changed hands for huge sums, ranging from £12,500 to £17,500 apiece. In Dou's portraits the delicate perception of character is lacking; absorbed in mere details he lost sight of the whole, and his sitters, according to Sandrart, became impatient of the endless sittings. Dou's colouring is usually sober. Except in a comparatively small number of pictures, in which a vivid red in juxtaposition with blue, green, or yellow tones has a somewhat irritating effect, Dou usually subordinates his local colours with much skill to the general scheme; this is naturally the case with most of his numerous night-pieces. It is well known how careful Dou was in preparing his colours, in laying on his paint according to a method, and in avoiding every speck of dust.

The best work on G. Dou is the doctoral dissertation by W. Martin, "Het leven en de werken van G. Dou, beschouwd in verband met het schildersleven van zijn tijd," 1901, of which an English translation was published in 1902.

PUPILS AND IMITATORS OF GERARD DOU

Among the artists who were either Dou's pupils in the ordinary sense, or were strongly influenced by him, Gabriel Metsu has already been dealt with, and Frans van Mieris the elder, Willem van Mieris, Pieter Cornelisz van Slingeland, and Godfried Schalcken will be treated in later volumes.

Among the others was prominent Dou's nephew—

DOMINICUS VAN TOL (1631-1676), an artist without originality, who attained only to a slavish imitation of his uncle's works. The same may be said of the less-gifted

PIETER LEERMANS (1640 or 1655-1708 ?), and of

JOHANNES ADRIAENSZ VAN STAVEREN (about 1624—after 1668), a wealthy dilettante rather than a serious artist, who is still narrower in his imitations, and paints almost exclusively hermits beside half-decayed tree-trunks in grottoes.

ADRIAEN GAESBEEK (1621-1650) has a picture in the Rijksmuseum at Amsterdam representing Dou's studio, as Martin points out (p. 134). So this painter, who died in 1650, must have been Dou's immediate pupil, though the fact would not be inferred solely from his pictures, which are few in number and differ widely from one another. Gaesbeek exhibits only an average amount of artistic talent, and at times inclines very strongly to follow other masters. Compare, for example, his "Holy Family" of 1647 at the Leyden Museum with the picture of the subject which was painted the year before by Rembrandt, and which is now at Kassel.

ABRAHAM DE PAPE (about 1620-1666) is an attractive artist of moderate capacity and honourable ambitions. He likes to paint pictures of an old woman alone in an interior, which remind one as often of Dou as of

QUIRINGH GERRITZ VAN BREKELENKAM (flourishing in 1648, died in 1668). It is by no means certain that he had frequented Dou's studio. This is assumed, because Dou at the time exercised an almost unrestricted influence in Leyden, and there was scarcely another painter of the first rank under whom Brekelenkam could have studied. He has translated the neat style of his exemplar into a freer manner; he goes to Metsu for his colouring, composition, and types, and to Pieter de Hooch for his vistas into adjacent rooms; and he subjects himself readily to the charm of the chiaroscuro and colouring in the earlier works of Nicolaes Maes.

A rare and hitherto little-regarded artist of Leyden origin is

ISAAC KOEDIJK (1616-1617—after 1677). Until lately he was wrongly assigned to the school of Pieter de Hooch and J. Vermeer, although pictures like "The Operation on the Foot" (in the Leyden Exhibition of 1906) and "The Listener on the Stairs" (destroyed in 1771, but known from old copies) show clearly enough, in their com-

position, subject-matter, and execution, Koedijk's direct dependence upon Dou. In neatness of handling Koedijk is scarcely inferior to Dou, while in delicacy of colouring he perhaps surpasses his master.

To sell any one a "Spreeuw" (or starling) for a "Dou" (or dove) was an eighteenth-century saying, of the application of which we can form no correct idea from the few remaining pictures of

JACOB VAN SPREEUW, who flourished in the middle of the seventeenth century. We think of him as a pupil of Brekelenkam rather than as a direct imitator of Dou.

A more probable imitator of Dou was the painter whose portraits of Rembrandt's parents were shown at the Amsterdam Exhibition of 1906 under the name of Dou (Nos. 30 and 31), but who signed the portraits with a monogram made out of the letters G, A, and R, which cannot possibly be interpreted as Dou's own. Possibly the monogram consisted originally of the letters A and R only, to which a large G was afterwards prefixed to make it at least similar to Dou's signature. The author of this monogram shows little individuality, and in a certain hardness of style contrasts unfavourably with his master.

The same may be said of the painter of "The Unfaithful Servant," in the gallery at Kassel, which is signed "Brouwer." This painter is, for reasons that are not apparent, identified with CORNELIS BROUWER, the dilettante well known from Houbraken's references to him, who worked in the middle of the seventeenth century, and was master of the Guild in Rotterdam on October 19, 1671. Since this picture—the only one of its kind—can scarcely, for reasons of style, have been painted later than 1640, it must have been an early work of Cornelis Brouwer's, if it is rightly attributed to him.

ARIE or ARY DE VOIS (about 1630-1680) is sometimes said to have been a direct pupil of Gerard Dou, but the theory is neither proved nor made entirely credible by the style of his works. He was, along with Jan Steen, a pupil of Nicolaes Knupfer, and possibly at a later period he frequented Dou's studio to improve his own technique. A receipt that has been preserved for their tuition fees shows that this was the case with

BARTHOLOMEUS MATON (about 1643 or 1646—after 1682) and

MATHIJS NAIVEU (about 1647—about 1721), who were both pupils of Dou in the year 1669. Maton developed into an artist who, in the best of his rare pictures—as in the Six collection at Amsterdam—equalled the better-known genre painters of his time. Naiveu, however, creates an unfavourable impression with his harsh and glaring colour, his hard drawing, and restless composition.

KAREL DE MOOR (1656-1738) was one of the last pupils of Dou. The age which admired him as one of the greatest artists of all time has long passed away. He now has for us only an historic interest. A still worse fate has befallen

G. MAES and MOIER, who are definitely described as pupils of Dou by contemporary biographers of artists. None of their works is known to exist.

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CATALOGUE RAISONNÉ

1. **THE BLIND TOBIT WELCOMING HIS SON.** Sm. 140; M. 1.—The old Tobit is made aware of his son's approach by his dog, which fawns upon him. He goes towards his son with arms outstretched. The angel stands at the door. In the room are a table, a spinning-wheel, a jug, and other objects.

Canvas, 42 inches by 52½ inches.

Described by Le Brun, by Waager (Suppl. p. 392-93), and by Dohme (p. 11).

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 52 (290 florins, P. Yver).

In the collection of Lord Arundell of Wardour.

2. **TOBIAS HEALS HIS FATHER.** Sm. 135; M. 2.—The old Tobit sits in an arm-chair near the open window in a large room; the young Tobias stands beside him, anointing his eyes with the salve. The aged wife looks on. The angel in white stands behind Tobit's chair. Two boys are spectators. A dog lies beside the chair. In the right foreground are a tub, a pewter-pot, and other objects on the floor. To the left is a table with a cloth, upon which is a dish of meat. On the floor beside the table are a brass jug and a copper pot.

Panel, 20 inches by 26 inches.

In the collection of William Smith, 1819 (sold to Emmerson for £105).

In the collection of George Morant, 1829 (who paid £315 for it, according to Sm.).

In the collection of Lord Ribblesdale, London.

3. **Tobias heals his Father.**—Old Tobit's wife holds a candle and grasps his hands. Near her are a girl and several other persons. At the back a fire burns on the hearth, with some figures near it. There are in all four sources of light.

Canvas, 26 inches by 31 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. C. 29.

4. **Tobias heals his Father.** M. 3.—The father Tobit wears a fur coat and sits in profile, leaning back in his chair. The son stands beside him and strokes his eyes with a feather. The mother, with spectacles on nose, leans on her stick and looks on. The angel stands beside Tobit's chair and looks towards the spectator. A dog lies in the foreground. In the room are a bird-cage, a reel, a kettle, a shovel, and a rope.

Signed with the monogram; canvas, 28½ inches by 36 inches.

Attributed to Lastman before 1792.

In the Brabeck Gallery, at Hildesheim, in 1792 (F. W. Ramdohr's catalogue, No. 115).

Sale.—Von Stolberg, Söder in Hanover, October 31, 1859 (Parthey, i. p. 350, No. 1).

5. The Adoration of the Kings.—A picture with many figures. Panel, 20½ inches by 17½ inches.

Sale.—Pracher and others, Munich, March 14, 1901, No. 581.

5a. The Beheading of St. John the Baptist. Sm. 137.—Life-sized figures.

Described by Descamps as then in the church of Santa Maria della Scala, Rome; probably not by Dou.

5b. St Peter in Prison. Sm. Suppl. 56; M. 47.—The apostle is represented as an aged man with a grey beard, bending on his knees in prayer. His mantle and the keys lie on some straw by his side. From this description, taken by Sm. from the catalogue, the picture would appear to have been a copy of the Rembrandt in the Rubempré de Mérode collection, Brussels (which measures 23 inches by 19 inches). A similar copy is in the possession of Lanckoroncki. Another copy with Dou's signature was in the possession of an Amsterdam dealer about the year 1900.

Panel, 21 inches by 16 inches.

In the collection of the Duke of Brunswick in 1842 (Sm.), but no longer there.

6. The Tribute-Payers.—On the right a broad staircase leads to the portico of a palace. Here stands a lord who looks upon the people; at a table near him sit his steward and secretary. The group is surrounded by thirty-six men, women, and children, some of whom are paying tribute, while others are moving up and down the steps. The principal group in the right foreground includes a man with his back to the spectator, carrying a child in his arms, and a mother listening to her daughter who reports how much she has paid. It is painted in grey on grey.

Signed in full in the centre at foot, and dated 1660; panel, 24 inches by 43 inches.

Sale.—H. D. Roussel, Brussels, May 23, 1893, No. 46.

7. THE PENITENT MAGDALEN. Sm. Suppl. 5; M. 7.—The Magdalen, with her bosom half-exposed, sits slightly turned to the left in her room, and wrings her hands. She has fair hair and wears a red dress. In front of her to the right is a table on which are a cash-box and an empty purse. Behind her hangs a Gobelins tapestry. The figure is seen at three-quarter length.

Signed in full on the base of a pillar to the right, and dated 1638, but the signature is somewhat doubtful; panel, 11½ inches by 9 inches.

Formerly in one of the Prussian palaces.

Now in the Berlin Museum, 1898 catalogue, No. 843; it was there in 1842 (Sm.).

8. THE PENITENT MAGDALEN. M. 9.—The Magdalen, with very fair hair, sits facing to the right and looks upward. Before her lies an open Bible. Her right breast is exposed. To the right is a withered tree-trunk from which hangs an oil lamp. A ray of light comes

from above, with the inscription, "Vive ut vivas." A half-length, executed in the style of a miniature.

Panel, 10 inches by 8 inches.

Compare W. Bode's Wesselhoef-Oldenburg catalogue.

Sales.—Van Schuylenburch, The Hague, September 20, 1735, No. 52 (170 florins, C. van Schuylenburch) (cf. Hoet, i. 450).

Gerard Hoet, The Hague, August 25, 1760, No. 52 (300 florins, Schouman).

J. Goll van Franckensteyn, Amsterdam, July 1, 1833 (1400 florins, Engelberts).

Amsterdam, October 31, 1860 (Wesselhoef).

Now in the Hamburg Kunsthalle, Wesselhoef collection, 1889 catalogue, p. 79.

9. **THE PENITENT MAGDALEN.** M. 8.—The Magdalen sits in a vault, bending over a book that lies open on a rock, and looking upward. She points with her right hand to her left breast which is exposed; in her left hand she holds a scourge. In front of her are a skull, an hourglass, and a lantern. A three-quarter length.

Signed in full; panel, 9½ inches by 7 inches.

Now in the Karlsruhe Picture Gallery, 1894 catalogue, No. 268.

10. **THE PENITENT MAGDALEN.** M. 10.—The Magdalen sits in a grotto before a rock. Her folded hands rest on an open Bible. With tearful eyes she looks at a crucifix. She has long fair hair, and wears a dark bodice and brown skirt. Her right shoulder and breast are bare. On the rock are a skull and a jug. Behind her is a withered tree. This is a half-length, recalling the St. Petersburg picture (94).

Signed in full on the book; panel, 10 inches by 7½ inches.

In the Stockholm inventory of 1816.

Now in the Stockholm National Museum, 1900 catalogue, No. 393.

10a. **Mary Magdalen.** M. 15.—In a triptych.

Sale.—Amsterdam, April 20, 1701, No. 2 (400 florins).

10b. **Mary Magdalen.** M. 14.—An oval.

Sale.—Quiryn van Biesum, Amsterdam, October 18, 1719, No. 110 (15 florins).

10c. **Mary Magdalen.**

Sale.—R. Pickfatt, Rotterdam, April 12, 1736, No. 83 (5 florins).

10d. **Mary Magdalen in Meditation.** M. 12.—With many accessories.

Panel, 25 inches by 20 inches (wrongly given by M.).

Sale.—Baron Schönborn, Amsterdam, April 16, 1738, No. 26 (355 florins).

11. **Mary Magdalen doing Penance.**—Her hands are folded.

Panel, 23 inches by 17 inches.

In the Kassel Academy, 1783, No. 109.

11a. The Magdalen in the Desert.

In the possession of Von Peucker, Berlin, in 1863 (Parthey, i. No. 6).

11b. The penitent Magdalen. M. 13.—She is in a grotto, with a Bible, skull, crucifix, and scourge. On the ground are roots, onions, catables, and other things.

Panel, 14 inches by 10½ inches.

Sale.—Dogstrike, Berlin, April 13, 1887.

12. A HERMIT. Sm. 77 and Suppl. 78; M. 16.—A hermit sits, half turned to the left, before a block of stone, and holds a crucifix in his clasped hands, which rest on an open Bible. To the left is an hour-glass, and behind it are a wallet and a basket. From the left upper corner a ray of light falls on the hermit's head, and illumines both a part of the vault in front of where he is sitting and a tree-trunk behind him to the right. He has a long beard, glasses on his nose, and a grey cowl. [Compare 23d.].

Signed in full on the cross of his rosary, and dated 1664; panel, 12½ inches by 10½ inches.

A copy with alterations, made by Leermans, is in the Budapest gallery, No. 340.

It is a pendant to the "Magdalen" in the Schamp d'Aveschoot sale, 1840. [See 198.]

Sales.—Van Zwieten, The Hague, April 12, 1741, No. 67 (96 florins).

Gerard Bicker van Zwieten, The Hague, April 4, 1755, No. 27 (144 florins). The dimensions correspond, but this picture was said to have "a fine landscape" background (*see* Hoet, ii. 463).

J. P. Wierman, Amsterdam, May 18, 1762, No. 30 (655 florins, Yver).

Amsterdam, August 6, 1810, No. 25 (1310 florins, Texier, Gerbet & Co.).

Sir Charles Bagot, London, June 17, 1836 (£289).

In the collection of Edward Gray; purchased from his executors by Sm. before 1842.

In the Van der Hoop collection, No. 41; it was there in 1842 (Sm.).

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 797 (old No. 282).

13. THE HERMIT. Sm. 81, Suppl. 9; M. 17.—A half-length. The hermit is turned slightly to the left, and bends over a block of stone, on which lies a crucifix. With a rosary clasped in his hands he is praying. The light falls on his bald head. He has a pointed beard. Behind him is a vault. [Compare the head with 27.]

Panel, 10 inches by 7½ inches.

Sales.—Samuel van Huls, The Hague, September 3, 1737, No. 8 (145 florins).

B. Kley, The Hague, May 10, 1781, No. 1 (170 florins, Van der Pot).

Van der Pot, Rotterdam, 1808 (1100 florins, J. M. Jorissen).

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 798 (old No. 277), where it was in 1829 (Sm.).

14. THE HERMIT PRAYING. M. 18.—In front of a vault, to which a flight of steps leads up, a hermit kneels to the right before an open Bible placed against a withered tree-trunk. He wears a brown cowl, and has a bald head and a grey beard. With his hands clasped, he looks at the crucifix placed beside the Bible. Near it are a skull, an hourglass, a rosary, and a book. A wicker-basket and a lantern are hung on the tree. To the right are flowers and a plant with large leaves. To the left is an old basket. It was painted under the influence of Rembrandt's "St. Jerome," engraved by Van Vliet.

Signed in full on the book-marker; panel, $22\frac{1}{2}$ inches by 17 inches.

Possibly bought by Spiering for Queen Christina of Sweden, and returned by her to the dealer in 1652. (See Martin, p. 45; this picture is No. ix.; the description of No. vii. does not say that the hermit kneels.)

Brought from Antwerp to Dresden, and noted in the 1722 inventory, A. 704.

Now in the Royal Picture Gallery, Dresden, 1902 catalogue, No. 1711.

15. THE HERMIT READING. M. 19.—A half-length, facing right. An old man with bald head and grey beard, who wears a brown cowl, studies a large book which he holds open before him. Under the book is a skull. A crucifix hangs on a tree. This is an early work.

Signed in full in the centre foreground; oak panel, $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Described as an original in the Dresden inventory of 1722, A. 732. Afterwards classed with the works wrongly ascribed to Dou. Yet it is thoroughly genuine, though not among his best works. Seidlitz (*Repertorium*, xvi. p. 379), Martin, and the Dresden catalogue uphold its authenticity.

Now in the Royal Picture Gallery, Dresden, 1902 catalogue, No. 1716.

16. THE HERMIT. Sm. 78, Suppl. 1; M. 25.—Amidst the ruins of a vaulted building a hermit, with clasped hands, kneels before a crucifix placed on a bank with an open Bible, a skull, and a basket. A lighted candle in the basket gives a faint radiance contrasted with the daylight in the foreground. A withered tree-trunk, a thistle, and an overturned lantern are in the foreground to the right. [Described at unusual length and in most enthusiastic terms by Sm., who calls it a "superlative picture."]

Signed and dated 1660; panel, $26\frac{1}{2}$ inches by $19\frac{1}{2}$ inches, rounded off at the top.

Described by Offenbach (*Reisen*, iii. 421), Weyermann (ii. 117), and Waagen (ii. 104).

Exhibited in the British Gallery, 1819.

In the De la Court-Van der Voort collection, Leyden, in 1711.

Sales.—C. de la Court-Backer, Leyden, September 8, 1766, No. 17 (5000 florins, Van der Marck).

Randon de Boisset, Paris, February 27, 1777.

Van Leyden, Paris, September 10, 1804 (32,000 francs, Paillet).

A. Paillet, Paris, June 2, 1814 (15,000 francs).

In the collection of Alexander Baring in 1824 (Buchanan) and in 1829 (Sm.).

Now in the collection of Lord Ashburton, The Grange.

17. **THE HERMIT.** M. 28.—A hermit reads a book placed before him. Beside the book is a crucifix. A small and unimportant work.

Panel.

Exhibited by Mr. Norman Forbes Robertson, London, 1899, No. 12.

In the possession of the dealers Forbes and Paterson, London, in 1902.

18. **THE HERMIT.** M. 23 and 39.—A hermit kneels in prayer before a crucifix in a ruined vault, into which the daylight penetrates. In front of him are an illustrated folio, a skull, a rosary, an hourglass, a lantern, and a burnt-out candle. He is shaded by a Chinese umbrella. [Cf. 21.]

Panel, 15 inches by 11 inches.

Sales.—P. C. Hasselaar, Amsterdam, November 28, 1797, No. 1 (1310 florins).
Amsterdam, August 6, 1810, No. 27 (95 florins, Roelfsma).

In the collection of the Marquess of Hertford.

Now in the Wallace collection, London, 1901 catalogue, No. 177.

19. **THE HERMIT.** Sm. 111; M. 20.—A hermit kneels to the right in front of a ruin. His clasped hands rest on a book. In front of him is a crucifix. A lantern hangs on a willow to the right.

Signed in full on the top of the book, and with initials and the date 1670 on the back; panel, 17½ inches by 13½ inches.

Sale.—Amsterdam, May 19, 1779 (143 florins).

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 399.

20. **THE HERMIT.** Sm. 114; M. 21.—A hermit kneels to the left in a vault. He holds a crucifix in his clasped hand; before him lies a Bible opened at the first chapter of Isaiah. Near it are an hourglass, books, a basket, a skull, and other objects. To the left is a withered tree on which hangs a lantern.

Signed in full on the edge of the lowest book; panel, 13½ inches by 11½ inches.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 400.

21. **THE HERMIT.** Sm. 120; M. 22.—A hermit kneels to the left, praying before a crucifix. Beside the usual accessories there is an open Chinese umbrella. [Cf. 18.] Doubtful, according to M., because the Bible in front of the hermit is in German.

Panel, 15½ inches by 11½ inches.

A copy with some variations is at Budapest, No. 338.

In the Mannheim gallery.

The original was perhaps No. 20 in the sale at Amsterdam, April 9, 1783 (3005 florins).

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 408.

22. **THE HERMIT.** Sm. 84; M. 27.—A hermit, slightly turned to the right, sits in front of a vault, reading a large book. He holds up

the leaf of the book with his right hand, and has an eye-glass in his left. He has a flowing white beard. To his right is a tree-trunk.

Panel, 16 inches by 12 inches.

Originally a painting of the head only, afterwards enlarged by Dou himself.

Sales.—Pieter van Buytene, Delft, October 29, 1748, No. 9 (150 florins).

F. Tronchin des Délices of Geneva, Paris, 2 Germinal, year xi. (1801), (975 francs).

De Séreville, Paris, January 21, 1812 (875 francs).

In the possession of the dealer Woodburn, London, 1829.

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 18.

In the collection of the late Charles T. Yerkes, New York.

22a. The Hermit. M. 26b.—A hermit is praying before a crucifix.

In the De Bye collection, Leyden, No. 6 in 1665. [*See* 390, which belonged to this.]

22b. Saint Jerome. M. 45.—A small picture.

Purchased by Condé from Briard, 1678 (300 livres); see *Revue de l'Art*, vii. (1900), p. 220.

22c. The Hermit. M. 44.—A hermit kneels before an altar on which lies a large book, with fine accessories.

In the collection of Diego Duarte, 1682, No. 87 (valued at 500 florins); see *Oude Tijd*, 1870, p. 400.

22d. A Hermit praying.

Sale.—D. Grenier, Middelburg, August 18, 1712, No. 114 (45 florins).

22e. A Hermit praying.

10 inches by 7½ inches. [*Compare* 23a and 23b.]

Sale.—Swalmius, Rotterdam, May 15, 1747, No. 3 (265 florins).

22f. A Hermit reading.

11 inches by 8 inches.

Sale.—Pieter van Buytene, Delft, October 29, 1748, No. 10 (120 florins).

22g. A Monk praying.

10 inches by 10 inches.

Sale.—A. and S. de Groot, The Hague, March 20, 1771, No. 13 (49 florins, Bourgeon).

23. Two Hermits praying. Sm. 54; M. 42.

Panel, 12½ inches by 10½ inches.

Sale.—Prince de Conti, Paris, April 8, 1777 (1300 francs).

23a. The Hermit. M. 40.—A half-length of a hermit with white hair and beard, holding a Bible.

Panel, 9½ inches by 7 inches. [*Possibly identical with* 22e.]

Engraved by Meurs.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 126.

23b. The Hermit. M. 41.—A hermit sits, almost facing the spectator, under a tree in a landscape. He holds with both hands a book lying open on his knees, and reads with spectacles. He is deeply absorbed in thought.

Panel, 10 inches by 8 inches.

Possibly identical with 23a, and with the picture formerly in the Arenberg Collection (*see* 27).

Sales.—Amsterdam, September 17, 1766, No. 13 (46 florins).

E. G. van Tedinghorste, Amsterdam, March 26, 1777 (202 florins).

23c. The Hermit. M. 24.—A hermit kneels in a cell with an open book in front of him. With clasped hands he looks up at a crucifix placed behind a withered tree-trunk. On a rough cloth are an hourglass, a rosary, and other objects. In the foreground are a thistle and other plants.

Panel, 15 inches by 11 inches.

Sale.—E. G. van Tedinghorste, Amsterdam, March 26, 1777 (350 florins, Cluquet).

23d. The Hermit (or, St. Jerome, according to Sm.). Sm. 80; M. 37.—A holy man kneels near the entrance to an amphitheatre; an umbrella placed above him gives a pleasant reflection. A leafless tree, a lantern, and a rosary are among the accessories.

In the collection of Mr. Crawford, 1806 (£199 : 10s.). [Compare 12.]

23e. A Hermit with his Book.—By G. Dou, or in his manner.

Sale.—Madame Pelgrom, Antwerp, August 28, 1809, No. 39.

24. Two Men praying.—A homely interior. Excellent in the expression of character, and painted with care and vigour.

Panel, 10 inches by 9 inches.

Sale.—Rotterdam, August 10, 1810, No. 3 (25 florins).

24a. A Hermit in a Cell. M. 38.—A hermit with white hair holds a book in one hand and gesticulates with the other. He seems to be reflecting deeply on sublime topics.

Panel, 12 inches by 10 inches.

Sale.—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 20.

24b. The Hermit.—A hermit amidst rocks, with an open book in front of him, prays before a crucifix. Books and other objects lie near. In the foreground are plants and flowers, birds, old tree-trunks, and the like. Signed "G."; panel, 17 inches by 13 inches.

Sale.—H. Muilman, Amsterdam, April 12, 1813, No. 39.

24c. The Hermit in Ecstasy. M. 35.—A heavenly light appears to a hermit, who is seated with a book on his knees. He is surrounded by a skull, crucifix, books, and other objects. In the background is a landscape; a second hermit comes over a bridge.

Panel, 7½ inches by 10½ inches.

Sales.—B. Ocke, Leyden, April 21, 1817, No. 30 (235 florins, La Coste).

A. La Coste, Rotterdam, July 10, 1832, No. 18.

24d. A Hermit at his Devotions. Sm. Suppl. 39; *see* M. 25.—A venerable man with a bald head and long grey beard, wearing a brown mantle, sits in an arched cell with a large book open before him. He turns over a leaf with his right hand, and holds a reading-glass in his left. A skull and a lighted candle are on the table; a lantern hangs above.

Panel, 13 inches by $9\frac{1}{2}$ inches, with rounded top.

Exhibited at Christie's, London, 1834 (offered for £300 for private sale).

Sale.—Duchesse de Berri, Paris, April 4, 1837, No. 60 (8250 francs, Paillet).

24e. A Hermit holding a Skull.

Signed in full; canvas, 13 inches by 12 inches.

Sale.—Hodges and others, Amsterdam, February 27, 1838, No. 22.

24f. A Hermit. M. 34.—A hermit with a grey beard sits in a ruin, writing, with a book on his knees. He sits on a basket, with one foot on a book. In front of him are a large basket, a calabash, a third book, and other objects.

Panel, 17 inches by $13\frac{1}{2}$ inches.

Sales.—(Probably) D. Schorer, Middelburg, April 15, 1771, No. 5 (84 florins 1, D. S. Schorer).

Cardinal Fesch, Rome, March 17, 1845, No. 62.

25. A Hermit (St. Jerome?). M. 36.—Through an arched window St. Jerome is seen reading a book. From the waist upwards he is nude; his lower limbs are draped in red. At the side of the window, the embrasure of which is sculptured in relief, stands a pot with a poppy.

Panel, $20\frac{1}{2}$ inches by 17 inches.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 10 (701 florins, Gruyter).

Exhibited in Amsterdam, 1845, No. 96, by W. Gruyter.

26. A Hermit praying in a Grotto.—In the foreground are various plants and insects. By G. Dou and A. Mignon.

Panel, $16\frac{1}{2}$ inches by 13 inches.

Sale.—Widow of P. J. van Oosthuyse van Rijsenburg, *née* M. de Jongh, The Hague, October 18, 1847, No. 3.

26a. A Hermit in Prayer. M. 33.

Exhibited at Brussels, 1855; lent by Captain Goethals.

27. The Hermit. M. 17*b*.—In an arched window a hermit, seen to the knees, sits facing left. He reads a large book which he holds with both hands on his knee. The head is the same as in 13 at the Rijksmuseum. He has spectacles on his nose and wears a cowl. He is turning a leaf with his right hand.

Signed in full on the edge of the Bible, and dated 1663.

Only known from the engraving in reverse by K. de Moor, measuring 9 inches by 7 inches (Van der Kellen, 4).

Possibly the picture which, in W. Bürger's time (1859), was in the Arenberg collection, Brussels, but is not mentioned by M. *See* W. Bürger's

catalogue, No. 15, measuring 10 inches by 8 inches; according to him, the picture reminded one of Van Staveren, but the signature seemed authentic. A lithograph of it is in the illustrated catalogue of 1839; the window which frames the composition is omitted in this. [Cf. 23*b*.]

28. A Hermit. M. 32.—A hermit, facing right, prays with clasped hands before a crucifix. A half-length, oval.

At Sans Souci in 1771, engraved by L. Krüger; still there in 1863 (Parthey, i. 351). [Cf. 42*a*.]

29. The Hermit at his Devotions. Sm. Suppl. 68; M. 17*a*.—A grey-bearded hermit in a grey cowl gazes at a crucifix; his clasped hands rest on an open book. A withered tree is at the side of the grotto.

Signed on the cover of the book; panel, 10 inches by 7 inches.

Wrongly identified by M. with (13), which has been at Amsterdam since 1808.

Sale.—G. Muller, Amsterdam, April 2, 1827, No. 19 (499 florins, H. van Cranenburgh).

In the collection of the Baron van Brien en van de Grootelindt, Amsterdam, 1842 (Sm.).

Sale.—G. Th. A. M. van Brien en van de Grootelindt of Amsterdam, Paris, May 8, 1865, No. 5.

29*a*. A Hermit at Prayer. M. 31.—A hermit with grey beard and clasped hands.

Signed in the right background, "Dou"; panel, 7 inches by 5½ inches.

At Pommersfelden since 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 24.

29*b*. St. Jerome in a Landscape. M. 30.

Signed in full; panel, 10½ inches by 14½ inches.

Sale.—Amsterdam, January 26, 1869.

29*c*. Portrait of a Pious Oriental.—He has a bald head and a long beard and holds a crucifix. He wears a thick garment and a white cowl. He sits almost facing the spectator, and is seen to the knees.

Copper, 7½ inches by 5½ inches.

Sale.—Baron de Beurnonville, Paris, May 21, 1883, No. 52.

29*d*. The Hermit. M. 46.—An old man, seen to the knees, sits in profile to the left, holding a rosary. He wears a brown dress and a black cap. With head slightly bowed, he reads a large book that lies on his knees.

Panel, 10½ inches by 10 inches.

Sale.—Brenken-Bechade, Cologne, April 1, 1886, No. 32 (1930 marks).

Now in the collection of P. Semeonoff, St. Petersburg, 1906 catalogue, No. 134.

29*e*. The Hermit. M. 29.—A half-length, turned three-quarters to the right. The hermit's clasped hands, holding a rosary, rest on an open book. To the left, above his head, is seen a withered tree. Behind him

is a vault. On a table, in the middle distance to the right, are a lighted candle, a skull, and a basket.

Panel, 16 inches by 12½ inches.

Sale.—Donquers, Bruges, May 31, 1887.

30. THE HERMIT.—A hermit sits beside a tree, writing in a large book. In front of him are a skull, crucifix, hour-glass, and several books. A lighted lamp hanging from a branch illumines the scene.

11½ inches by 10 inches.

Sale.—Heymer, Berlin, November 5, 1889, No. 125.

30a. An Old Man praying.—A half-length of a bald-headed old man with grey moustache and whiskers, who is turned three-quarters to the left. With bowed head he is praying; in his clasped hands is a rosary.

Panel, 27½ inches by 22 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 43.

30b. A Monk at his Studies.—A half-length, facing almost left. He sits meditating at a table, and leans his head, with its long, grey beard, on his left hand. On the table a large book lies open; near it is a basket of fruit.

Signed on the book; panel, 14 inches by 11 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 44.

31. The Hermit. M. 26 and 26a.—A hermit reading a Bible.

Signed "G. D. F."; panel, 11 inches by 8 inches.

Sale.—(Possibly) J. A. van Dam, Dordrecht, June 1, 1829, No. 34 (115 florins, Exfordt).

Exhibited at Copenhagen, 1891.

Now in the Kafka collection, Copenhagen.

31a. A Hermit.

11½ inches by 14 inches.

Sale.—London, February 13, 1904, No. 6.

31b. A HERMIT.

18 inches by 14 inches.

Sale.—London, February 13, 1904, No. 70.

32. The Triumph of Venus.—Venus stands on a pedestal, holding two burning hearts. Numerous figures look at her. Cupid hovers about her, and hurls his flaming darts. To the left a man reclines, leaning on his mistress's knee; he transfixes his heart with one of the darts. To the right a lady does the same.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 22.

33. AN OLD MAN LOOKING DOWN TO THE RIGHT.
—A half-length, without the hands. The old man has a grey beard and a fringe of white hair round the bald top of his head. His forehead and the dark grey-green background to the right of his head are highly

illuminated. He wears a dark red cloak trimmed with fur. The model appears to be the same as Rembrandt employed about 1630.

Signed in full to the right above the shoulder; panel, $6\frac{1}{2}$ inches by 5 inches.

Sale.—Amsterdam, September 7, 1803, No. 41 (700 florins, with pendant).

In a private collection at Arnhem.

In the collection of L. Swaab, The Hague.

In the possession of the Paris dealer Fr. Kleinberger.

34. Head of an Old Man.—Warm in tone, broad but careful.

Panel, 14 inches by $11\frac{1}{2}$ inches.

Described by Waagen (ii. 6).

In the Royal collection at Buckingham Palace, London; mentioned in the 1885 catalogue, No. 124, but not described by M.

34a. An Old Man.

Sale.—Amsterdam, September 22, 1794, No. 7 (48 florins).

34b. An Old Man. M. 163.

In the inventory of Cornelius van Beuningen, 1703 (Obreen's "Archief," iii. 77).

34c. A Man's Head.

Sale.—Quiryn van Biesum, Rotterdam, October 18, 1719, No. 101 (30 florins, with pendant, No. 102).

34d. Head of an Old Man.

Sale.—Amsterdam, September 17, 1727, No. 6 (100 florins).

34e. Head of an Old Man.

Sale.—Amsterdam, April 15, 1739, No. 240 (44 florins).

34f. Head of an Old Man.

20 inches by 14 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752, No. 2 (50 florins).

34g. An Old Man.

$6\frac{1}{2}$ inches by 5 inches.

Sale.—G. Bicker, The Hague, April 4, 1755, No. 28 (28 florins).

34h. Portrait of an Old Man.

8 inches by 7 inches.

Sale.—N. L. de Wael, Antwerp, May 9, 1769, No. 24 (55 florins, Vergeloo).

35. An Old Man. M. 69.—A half-length, in profile. The old man, who is absorbed in meditation, has a bald head with straggling grey hair and a grey beard. He wears a brown cloak trimmed with fur and a white collar.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—N. Nieuhoff, Amsterdam, April 14, 1777 (100 florins, A. van den Boogaard).

36. Portrait of a Man in Turkish Dress. M. 165.

Panel, 6 inches by 5 inches, oval.

A pendant of 350, "Rembrandt's Mother," and probably, therefore, a portrait of Rembrandt's father.

Sales.—J. van Teylingen, Leyden, June 30, 1744.

Caspar Netscher's heirs, The Hague, July 15, 1749.

J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 18 (40 florins, with pendant, Carlier).

36a. Head of an Old Man.—He has grey hair, and wears fur.

Panel, 8 inches by 7 inches.

Sale.—J. Caudri, Amsterdam, September 6, 1809, No. 13 (32 florins, Meiten or Nijland).

36b. Head of an Old Man. M. 160.

Panel, 8 inches by 7 inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 32.

36c. An Old Man with a Grey Beard and a Cap. M. 159.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Pendant to "An Old Woman" (92c).

Sale.—B. Ocke, Leyden, April 21, 1817, No. 34 (185 florins, with pendant, Van Oort).

36d. A Man with a Grey Beard.—He wears a black dress with a white collar and a broad-brimmed hat.

Panel, 25 inches by $21\frac{1}{2}$ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 5.

36e. A small Head of a Man.—By Dou or in his manner.

Panel, 7 inches by $5\frac{1}{2}$ inches.

Sale.—(Supplementary) Amsterdam, May 14, 1839, No. 406.

36f. An Old Man with a White Beard.

Signed; panel, $10\frac{1}{2}$ inches by 8 inches.

Sale.—Amsterdam, May 6, 1845, No. 40 (8 florins 25, Engelberts).

36g. An Old Man with a jewelled Cap.

Panel, $10\frac{1}{2}$ inches by 8 inches.

In the Révil collection.

Sales.—Hope, 1858.

B. de S., Paris, May 4, 1865, No. 170.

36h. An Old Man. M. 162.—A half-length. Pendant to 360, "An Old Woman."

Panel, 6 inches by 5 inches.

Sale.—Jansen and Altman, Amsterdam, March 3, 1891.

37. A Young Man in Persian Dress.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sales.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 14 (32 florins, Van Eijk).

J. A. van Lank, Amsterdam, October 29, 1829, No. 6 (70 florins, with pendant, Chaplin).

38. A Young Man in Spanish Dress.

Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Rotterdam, April 25, 1817, No. 151 (11 florins, Wijland).

39. AN OLD MAN READING. Sm. 104; M. 64.—A half-length, in profile. The old man wears a brown cloak (a cowl?), and holds an open book before him with both hands. The top of his head is bald; his hair and beard are white. The background is dark grey. The original panel has been let into a larger one.

Oak panel, $7\frac{1}{2}$ inches by 6 inches. [Cf. 41.]

See Riegel, *Beiträge*, ii. 321.

On the back is the stamp of the Musée Napoléon. It was in the Louvre in 1829 (Sm.).

From Salzdahlum, Cabinet I. No. 62.

Now in the Picture Gallery, Brunswick, 1900 catalogue, No. 305.

40. AN OLD MAN. M. 63.—An old man sits reading a book that lies on his knees. His left hand rests on a table, upon which are a book, a forceps, and a map. In front of him are a pile of books and a large compass.

In the Czartoryski collection, Cracow.

40a. A YOUNG MAN IN HIS STUDY.—A young man sits to the left behind a table near a window. He is busily making notes from a large folio. There are pillars in the centre of the room, and a staircase to the right. On the back wall are bookshelves, the curtain of which is drawn back. In the centre foreground are a chair, a mandoline, and a globe.

Panel, $24\frac{1}{2}$ inches by 33 inches.

Exhibited at Leyden, 1906.

Now in the possession of the London dealer Walter J. Abraham.

41. AN OLD MAN READING. M. 65.—A replica of 39, but in the background there is a vault to the right and a withered tree to the left.

Panel, 6 inches by $4\frac{1}{2}$ inches.

Now in the Louvre, 1900 catalogue, No. 2357 (old No. 54): La Caze bequest.

42. A MONK READING. Sm. Suppl. 10; M. 60.—An old monk sits slightly turned to the left. He has a long white beard and wears a brown cloak with a hood. With a pen in his right hand, he reads a large book lying on his knees. The figure is half-length; the background is dark. An attractive picture for Dou.

Panel, 10 inches by 8 inches, oval.

A replica was in the sale of W. A. Verbrugge, The Hague, September 27, 1831.

Formerly in the Crozat collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 908; it was there in 1842 (Sm.).

42a. An Old Man reading a Book. Cf. M. 41.

14½ inches by 12½ inches, oval. [Compare 28.]

This is not identical with the pictures in the sales of 1766 and 1777 (cf. 23b), as M. thought.

Sale.—Fraula, Brussels, July 21, 1738, No. 282 (211 florins).

42b. An Old Man reading a Book.

Sale.—Amsterdam, April 15, 1739, No. 1 (130 florins).

42c. An Old Man with a Book open on his Knees.

Sale.—Amsterdam, April 15, 1739, No. 2.

42d. An Old Man reading a Book.

Sale.—Amsterdam, August 9, 1739, No. 8 (45 florins).

42e. An Old Man reading a Book.

Sale.—Amsterdam, October 10, 1742, No. 12 (19 florins 5).

42f. An Old Man reading. An early work.

Sale.—Amsterdam, September 25, 1743, No. 64 (3 florins 5).

42g. An Old Man holding a Book. M. 67.

Panel, 9 inches by 6 inches.

Sale.—Prinz van Rubempré, Brussels, April 11, 1765, No. 95 (105 florins, see Terw. 402).

43. An Old Man reading. M. 66.—An old man with a fur cap sits at a writing-table, reading a letter attentively. Behind him a comely girl is laughing. A bookshelf and other objects are introduced. According to the Putman sale catalogue this was an earlier work than the "Portrait of the Artist" (272), now in the National Gallery.

Panel, 5½ inches by 4½ inches.

Sale.—Mlle. A. C. Putman, Amsterdam, August 17, 1803, No. 24 (26 florins, Gruyter).

43a. An Old Man with a Grey Beard.—He has an open book on his knees and a pen in his hand.

Panel.

Sale.—C. Piera, Amsterdam, September 7, 1829, No. 29 (140 florins, Gruyter).

44. A Man thinking over the Contents of a Letter.—A man sits in an arm-chair at a writing-table with a green cloth. His figure is strongly illumined by the daylight from a window near him. He holds a letter in his right hand. He wears a yellow dressing-gown with a red sash. Somewhat faded.

The combination of colours and the low price suggest doubts as to the authenticity of this picture.

Panel, 10 inches by 8 inches.

Sale.—Gädertz, Lübeck, September 21, 1864, No. 207 (22 florins).

45. A Young Man reading.—A half-length. The young man

leans his right arm on a table and looks sideways. He holds an open letter.

Signed with the monogram ; panel, 10 inches by 8 inches.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 73.

46. AN OLD MAN. M. 82.—Rembrandt's father, seen in profile to the left, sits at a table with a blue cloth. He lights his pipe at a charcoal-pan. On the table are a jug, a violin, and a globe. In the foreground are a book, a calabash, and a basket. In the background, to the left, is a bookcase ; to the right is the hearth.

This is an early work of 1630-35 ; the doubts expressed by Frimmel and Bredius as to its genuineness are not justified. [Cf. 59.]

Panel, 19 inches by 25 inches.

In the Nostitz collection, Prague, 1906 catalogue, No. 52 (old No. 275).

47. A STUDENT IN HIS STUDY. M. 83.—In a homely room, with stone walls and a wooden floor, a young man sits to the left near a window, the casement of which is opened inwards. He wears a cap and a fur-trimmed mantle, and is lighting his pipe at a brazier, which he holds in his left hand. In front of him is a table, with a cloth that hangs down to the floor ; on it are an open book, a globe, a violin, and other things. Behind the table is a bookcase ; to the right of it is a pillar, against which stands an arm-chair. A bird-cage hangs at the window. On the floor are a jug, two books, and a wine-glass. An early work.

Panel, 10 inches by 13½ inches.

See *Kunstchronik*, May 9, 1889, p. 482.

Sale.—(Possibly) Amsterdam, March 6, 1708—"A Student in his Room smoking."

In the collection of Prince G. Czartoryski, Vienna.

47a. An Old Man with a long Beard. M. 84.—He sits by the fire warming his hands.

In the possession of Spiering, at The Hague, between 1637 and 1641 (Sandrart, ii. 321).

48. A Man and Woman praying. Sm. 21 ; M. 5.—In a room lighted from an open window to the left, an old woman (Rembrandt's mother) and an old man sit at prayer. The woman sits facing left on a low stool, the man facing right in an arm-chair. Between them is a low table with a cloth, on which are a loaf and a knife. On the back wall hang a map and a basket. To the right is the hearth, with a kettle hanging over the fire. In the left foreground are a pump and a kettle. Known as "Our Father."

Panel, 26 inches by 23 inches.

Sales.—(Possibly) Amsterdam, April 20, 1701, No. 10 (270 florins).

Govert Looten, Amsterdam, March 31, 1729, No. 3 (150 florins).

B. da Costa, The Hague, August 13, 1764, No. 21 (400 florins ; see Hoet, ii. 469).

Rotterdam, August 10, 1810 (228 florins).

J. A. van Dam, Dordrecht, June 1, 1829, No. 33 (610 florins, Lamme).

49. **THE MAN WEIGHING GOLD.** Sm. 106, Suppl. 63; M. 81.—A bearded old man with a cap sits to the right at a table, and weighs money in a balance held in his left hand. On the table lie a deed with a knight's seal, some money-bags, and a cash-box. Behind the man hangs a curtain. This is a half-length; it lacks colour, and in places has faded.

Signed in full, and dated 1664; panel, 10½ inches by 8 inches.

Valued by the Museum experts in 1816 (8000 francs).

In the Louvre, Paris, 1900 catalogue, No. 2354 (old No. 127).

50. **THE MAN WEIGHING GOLD, WITH A BALANCE AND MONEY ON A TABLE.**—Ascribed to Rembrandt, but by Dou, or perhaps by Brekelenkam.

Sale.—Lord Clancarty, London, March 12, 1892, No. 147 (£38).

51. **An Old Man holding an Hourglass.** M. 54.

In the collection of Queen Christina, of Sweden, in 1652; she had acquired it through Spiering, and returned it to him in the same year. *See* Martin, p. 45.

52. **A JEWISH SCHOLAR.** M. 62.—An old man, with a small moustache and beard, sits in profile to the left at a table with a red cloth. He wears a large fur cap with a coloured cloth wound round it and falling down on his left shoulder. He has a purple doublet, over a yellow vest trimmed with fur, and a green cloak. He is reading a large illustrated folio which he holds with both hands, propped up on a closed volume, beside which lies a quill-pen. This is a half-length of the early period, recalling the portraits of Rembrandt's father.

Signed in full in the right background; panel, 16 inches by 13 inches.

In the Baudouin collection, Paris.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 907.

52a. **A Scholar.** M. 61a.—He has before him an open book, on which he rests his left hand.

10 inches by 8 inches.

Sale.—S. van Huls, The Hague, September 3, 1737, No. 10 (37 florins).

52b. **A Scholar.** M. 61.—He sits reading at a table with a coloured cloth, on which are books. He wears a green jacket and a red cap, and leans his chin on his right hand.

Signed in full; canvas, 10 inches by 8 inches.

In the Pflaum collection, Fahrenburg, near Düsseldorf, No. 302, in 1863 (Parthey, i. 351).

52c. **An old Scholar.** M. 73.

Signed in full; panel, 16 inches by 15½ inches, with rounded top.

Sales.—Amsterdam, 1739.

Héris, Brussels, June 19, 1846.

In the Le Roy collection, Brussels.

Sale.—Menke, Cologne, October 27, 1890, No. 23 (780 marks, Sequeira—only a copy).

52d. **A Scholar.** M. 53.—A half-length. The hands rest on a globe standing on a table.

Panel, 7 inches by 5½ inches.

Sale.—Roelofs²Thijssen, Amsterdam, October 26, 1891.

53. **A SCHOLAR IN HIS STUDY.** M. 68.—Painted on the doors of a shrine containing an ivory Christ on an ebony cross. The inner sides of the doors are painted with a bluish-green curtain hung in folds on a brass rod. At the back is a scholar seated to the left at a table near a window in his study.

The shrine is of ebony, 23 inches high, 19 inches wide, and 6 inches deep.

Sale.—Amsterdam, March 13, 1888.

In the possession of a dealer at The Hague, 1900 (see Martin, chapter ii.).

54. **AN OLD MAN WRITING.** Sm. 13 and 103; M. 56.—At an arched window in a room an old man (Rembrandt's father) sits in an arm-chair. He wears a purple cap and a fur-trimmed cloak, and writes in a large book which he supports on his left arm. In front of him is an easel, with a panel on it. In the background to the left, up two steps, is another part of the room. Here is a table with a light blue cloth, on which are a globe, a candlestick, and a book. A blue curtain suspended from the ceiling is drawn back behind a pillar, on which hangs a violin. In the right foreground are a trumpet, shield, and helmet. A six-branched chandelier hangs from the ceiling. Several of the accessories are repeated in 55. Painted before 1640, according to the catalogue.

Signed in the book at the back of the table; panel, 12½ inches by 10 inches.

Described by Waagen (ii. 183).

Exhibited at the British Institution, 1848; at the Burlington Fine Arts Club, 1900, No. 27.

In the collection of King William III. of England (Sm.).

Sale.—Bicker van Zwieten, The Hague, April 12, 1741, No. 65 (400 florins, Van Heteren).

In the collection of A. van Heteren, The Hague, 1752 (Hoet, ii. 454); and acquired with this collection by the Rijksmuseum, 1809.

Sale.—Rijksmuseum, Amsterdam, August 4, 1828 (510 florins, Brondgeest).

In the possession of the dealer Emmerson, London, 1829.

Sale.—Charles Brind, London, May 10, 1849 (£96:12s., Lord Northbrook).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 53.

55. **AN OLD MAN WRITING.** Sm. 87; M. 57.—The figure is seen to the knees, and is turned three-quarters to the left. The man sits at a table with a green cloth, on which are a large book propped against a globe, a skull, writing materials, and the like. In the background is part of Dou's studio, with a pillar round which is fixed a spiral staircase, a sunshade, books, and a cage. The model is Dou's father.

Signed in full on a book ; panel, $9\frac{1}{2}$ inches by 8 inches ; oval.

Described by Waagen (ii. 262, and Suppl. 108).

Exhibited in London, 1879, No. 113.

Sales.—Baron Nagel, London, March 21, 1795 (£120 : 15s.).

Creed, London, 1813 (£131 : 5s., Smith) ; Sm. sold it (£262 : 10s.).

In the collection of Edward Gray, London, 1829.

In the Charles Morrison collection, London, where it was in 1854.

56. AN OLD MAN CUTTING A PEN. M. 74.—An old man, with a cap and eye-glasses and a fur-trimmed cloak (Rembrandt's father), sits facing left at a table, upon which is an open book. He is cutting a pen. On the book is an hourglass. Near it is an ink-pot with a pen.

Panel, 10 inches by 8 inches ; oval.

Sales.—(Probably) Bicker van Zwieten, The Hague, April 12, 1741, No. 66 (110 florins)—but it is not said that this was an oval.

Stolberg of Söder, Hanover, October 31, 1859.

In the Provincial Museum, Hanover, 1891 catalogue, No. 118.

57. A Man cutting a Pen. M. 75.—A man, seen at half-length and facing right, sits at a table cutting a pen. On the table are a reading-desk and an ink-pot. The man wears a cap and a fur-trimmed cloak, and has spectacles on his nose. The background is similar in colour to the foreground. The model was Rembrandt's father. It is an early work. The figure corresponds almost completely with that in the Hanover picture (56).

Described from F. B. Waanders' lithograph, published by the Dutch Society of Fine Arts.

58. AN OLD MAN HOLDING A PEN (St. Paul?). Sm. 139 ; M. 58.—A half-length. An old man sits facing left in an arm-chair ; he is absorbed in thought. He has a long white beard and a bald head. His right hand, holding a pen, rests on an open book. He wears a brown cloak trimmed with fur. The table has a red cover, on which is a book. This picture has a characteristic brown tone, and is probably one of Dou's early works, painted under the influence of Rembrandt.

Signed in full on the left ; panel, 11 inches by 9 inches.

See Waagen-Gower, *The Great Picture Galleries of England*, 1884, vol. i. ; and Waagen (iii. 476).

Possibly in the collection of Queen Christina of Sweden in 1652, and returned by her in that year to Spiering (see Martin, p. 45).

Now in the collection of the Marquess of Bute, St. John's Lodge, London ; Richter's catalogue of 1884, No. 42 ; it was there in 1829 (Sm.).

58a. An Old Man writing. M. 59.

11 inches by 9 inches.

Sale.—Rotterdam, July 20, 1768 (375 florins, Hardenberg).

[Probably identical with 58.]

58b. A Man cutting a Pen.

9 inches by 7 inches.

Sale.—Hoorn, July 8, 1817, No. 132 (70 florins).

58c. **An Old Man cutting a Pen.** M. 74a.—An old man sits in his study at a table on which are a book, a globe, and a figure of Mercury. He wears spectacles and a cap.

9½ inches by 7½ inches.

Sales.—Leyden, August 26, 1788.

Amsterdam, January 25, 1825 (184 florins, Esser), and August 25, 1825 (200 florins).

Widow of P. J. Oosthuysen van Rijsenburg, *née* M. de Jongh, The Hague, October 18, 1847, No. 4.

59. **An Old Man cutting a Pen.** M. 74b.—In a room an old scholar, wearing a purple velvet jacket trimmed with fur, sits at a table with a blue cloth. He examines a pen which he holds in his left hand; he has a penknife in his right. On the table lie an open book, a skull, and a cash-box. On a pillar at one side hang a sword and a shield. In the background is a bookshelf. An early work in the style of 46.

Panel, 14 inches by 8 inches.

Sales.—Pieter Testas, Amsterdam, March 20, 1757, No. 36 (52 florins).

Reyersbergen van Couwervén, Leyden, July 31, 1765, No. 16 (200 florins).

Motte, Amsterdam, August 20, 1794 (101 florins, Yver).

Comte de Robiano, Brussels, May 1, 1837, No. 149 (300 francs).

D. van der Schrieck of Louvain, Brussels, April 10, 1861 (1225 francs, Warneck).

59a. **A Scholar cutting his Pen.**

Panel, 16 inches by 12 inches.

Sale.—London, April 7, 1902, No. 73.

60. **AN OLD SCHOOLMASTER.** Sm. 4; M. 77.—An old schoolmaster, holding a ferule, sits almost facing the spectator at a table with a desk on it. He is teaching a boy, who stands near, to read. Another boy stands in the left foreground learning his lesson. At the back are four other pupils. The room, to the right of which is a pillar, is Dou's studio, and the schoolmaster is Dou's father. The figures are seen at three-quarter length. A good picture.

Signed in full on the right, near the schoolmaster's back, and dated 1645; panel, 10 inches by 7 inches.

Described by Waagen (iii. 448); *see* Martin, ch. ii.

The picture of the 1713 sale is probably that at Dresden (137).

Now in the Fitzwilliam Museum, Cambridge, No. 33.

61. **An old Schoolmaster.** M. 80.

Painted in 1672; panel, 7 inches by 5 inches.

Exported to Cincinnati by Chr. Springer.

In the collection of Andrew Burt, Cincinnati.

In the collection of W. M'Alpin; exhibited on loan in the Cincinnati Museum.

61a. **A Schoolmaster.**

Panel, 13½ inches by 11½ inches.

Sale.—London, January 30, 1905, No. 96.

61b. A Philosopher. M. 55.—An old man meditating.

In the possession of Johan van Couwenburch, 1667, and sold on September 23, 1667, to Ferd. de Brusci, the right of repurchase within two months being reserved.

61c. A Philosopher. M. 71.

Panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—Jaques de Roore, The Hague, September 4, 1747, No. 88 (200 florins, D. Ietswaart).

61d. A Philosopher leaning on a Globe.

9 inches by 7 inches.

In the collection of Nicolaas van Bremen, 1752 (Hoet, ii. 486).

61e. A Philosopher.

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 98 (55 florins, Wannaar).

61f. A Philosopher.—A head, life-size.

15 inches by 12 inches.

Sales.—Van Kretschmar, Amsterdam, March 29, 1757, No. 14 (55 florins).

Gerard Hoet, The Hague, August 25, 1760, No. 54 (45 florins, Yver).

61g. The little Philosopher.

In the collections of Tronchin; Slade, London; Salen; Vitturi, No. 37. *See* Buchanan, *Memoirs of Painting* (i. 330).

61h. Half-length of a Philosopher.—He almost faces the spectator. He wears a fur-trimmed cloak and a velvet cap, and has curly grey hair and a long white beard.

Panel, 8 inches by 6 inches.

Sale.—Meffre the elder, Paris, February 25, 1845, No. 23.

61i. A Philosopher.

Panel, 14 inches by 11 inches.

Sale.—Macandrew, London, February 14, 1903, No. 126.

62. THE ASTRONOMER. M. 48.—An astronomer, rising from his arm-chair, turns with his left hand a large globe standing on the table, which has a dark green cover. In his right hand, which rests on an open folio, he holds a pair of compasses. He faces right, and is seen to the knees; he wears a long dark purple cloak and a fur-trimmed cap, and has spectacles on his nose. Near the globe are an ink-pot, a pen, a chart, an hourglass, a book, and other objects. On the wall are a book-shelf and a large chart. In the corner is a clock with weights, marking the time as half-past ten.

Painted about 1650 according to Bode; the signature, now erased, seems to have been on a round piece of wood under the globe; panel, $22\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Compare the similar picture at Brunswick (209).

Now in the Schwerin Museum, 1882 catalogue, No. 329.

63. THE ASTRONOMER. M. 49.—He has a white beard, and wears a cap, a fur-trimmed cloak, and a chain. In his left hand, which rests on a celestial globe, he holds a pair of compasses. The figure is a half-length turned three-quarters right.

Signed in full; panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

See A. Vesme, "Sul acquisto tutto da C. Em. iii. . . . della quadreria del Pr. Eugenio di Savoia."

In the collection of Prince Eugene.

Now in the Regia Pinacoteca, Turin, 1899 catalogue, No. 375 (old No. 435).

63a. An Astrologer.

11 inches by 9 inches.

Sale.—Hendrik van der Vugt, Amsterdam, April 27, 1745, No. 9 (21 florins).

63b. An Astronomer. M. 50.—He sits in a room at a table with a coloured cloth on which is a globe. There is a red curtain. [Possibly identical with 63d.]

Panel, $15\frac{1}{2}$ inches by $13\frac{1}{2}$ inches.

Sales.—Amsterdam, May 8, 1769 (200 florins).

Castell, Hamburg, July 21, 1824.

63c. An Astronomer at a Window. M. 52.

12 inches by 8 inches.

Sales.—Earl of Clare, London, 1864 (£703:10s.).

Delafield, London, April 29, 1870 (£798).

London, April 7, 1876 (£714).

63d. An Astronomer. M. 51.—He sits, wearing a monk's cowl, at a table covered with books and charts, and casts a horoscope.

Signed in full on the edge of the table; panel, $15\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—Jakobi-Kreutzer, Frankfort-on-the-Main, May 8, 1896.

64. THE OPERATION. M. 96.—The scene is a large homely room with a wooden floor; to the right are a staircase and an open door; in the centre is a table upon which lie scissors, instruments, and a brass bowl. To the left near the window a peasant sits in an arm-chair, his face contorted with pain. An old doctor, wearing a cap and a long fur-trimmed cloak, is operating on the peasant's head. An old woman in the left foreground looks on anxiously. An assistant holding a pan is behind the table. At the back is a stand of pots and bottles. It is an early work in the style of Sir F. Cook's picture (312). The doctor is of the same type as Rembrandt's father, the woman as his mother, the assistant as Rembrandt himself.

Panel, 15 inches by 18 inches.

Exhibited at Leyden, 1906.

Purchased from Duval of Geneva in 1820 by Guillaume Favre.

Now in the collection of Léopold Favre, Geneva.

65. **THE DENTIST.** Sm. 25 ; M. 89.—In a room with an arched window to the left a peasant, dressed in green, sits in an arm-chair turned three-quarters to the left. Behind him stands a dentist, who is pulling out one of his teeth. On a table at the back is a skull. On the floor near the peasant are his basket, hat, and stick. Rembrandt's father sat as model for the dentist. An early work.

Panel, 12½ inches by 10 inches.

A copy is in the Amiens Museum.

In the collection of Louis XIV.

Now in the Louvre, Paris, 1900 catalogue, No. 2355 (old No. 128).

66. **THE DROPSICAL WOMAN.** Sm. 95 ; M. 91.—The scene is a handsomely furnished room, lighted from the left by an arched window with a small round window above it. In the centre sits a sick woman, facing left, with her left foot on a foot-warmer. Her left hand rests in her lap ; with her right she clings to a girl who kneels on the left beside her and looks at her with tearful eyes. An older girl, standing behind the sick woman, hands her a spoonful of medicine and looks anxiously at her. On the right, beside the patient, stands the doctor, in profile to the left, with a cap on his head ; in his right hand he holds up a urine-glass to the light, and with his left makes a gesture of anxiety. A large tapestry hangs in folds on the right. In the right foreground are a wine-cooler and an arm-chair ; in the left foreground is a reading-desk ; a bench stands beside the window with a clock above it ; farther back is the hearth. A chandelier hangs from the ceiling. The picture is in excellent preservation, and has not, as one too often finds to be the case in France, been ruined by over-cleaning.

Signed on the edge of a Bible placed on the reading-desk : " 1663, G. Dou out 65 Jaer "—the statement of age, according to M., is either a later addition or must be read differently ; panel, 33 inches by 26½ inches, with rounded top.

The picture was originally in an ebony case, the outside of which was the still-life of a silver ewer in the Louvre (389).

In the De Bye collection, Leyden, 1665 (Martin, app. ii.).

The Elector Palatine (Karl Philipp ?) bought it for 30,000 florins, and gave it to Prince Eugene of Savoy, who hung it in the Belvedere, Vienna. After Eugene's death in 1736 it was returned to the Royal Family of Savoy, and hung in the Royal Gallery at Turin. Charles Emanuel IV. of Savoy presented it in 1799 to General Clausel, who gave it to the French nation. It has since hung in the Louvre. See *Nieuwe Algem. Konst en L. Bode*, xi. (1799), p. 95*b* ; Martin, p. 72, etc. ; Frimmel, *Gal. Studien*, part ii. (1892), p. 278.

Engraved by Fosseyeux and by Claessens.

Now in the Louvre, 1900 catalogue, No. 2348 (old No. 121).

66*a*. **A Quack operating on a Girl's Palate.**—With many accessories.

18 inches by 13 inches.

Sal.—Adriaan Bout, The Hague, August 11, 1733, No. 50.

66b. A Doctor attending an Old Woman.—With attractive accessories.

22 inches by 17½ inches.

Sale.—Jan van Loon, Delft, July 18, 1736, No. 4 (118 florins).

66c. The Dentist. *See Sm. 89; M. 90a.*

In the Bouxière collection, Paris, 1754, according to Descamps.

66d. A Surgeon removing a Girl's Palate. *See M. 97.*—With many accessories. In the style of a miniature.

5 inches by 4 inches.

In the collection of P. Boetens, Leyden; purchased by the dealer W. Lormier (134 florins).

Sale.—W. Lormier, The Hague, July 4, 1763, No. 72 (130 florins, Fouquet).
See Hoet, ii. 422.

66e. A Man holding a Saucer.—A man who is seated holds a saucer in his left hand, and with his right throws something into a pot standing at his feet. Near him is a windlass. To the right is a table on which are some beetroots; near it are a pot and a broom. On the wall at the back hangs a basket, on which a dove is sitting.

Panel, 12 inches by 9½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 38 (246 florins).

66f. The Dentist. *M. 90c.*

Sale.—Gainsborough, London, May 31, 1798 (£105).

66g. A Physician reading a Book. *M. 72.*—Sketchy in style.

Panel, 6 inches by 5 inches, oval.

Sale.—C. Buys, Amsterdam, April 4, 1827, No. 18 (8 florins 10).

66h. A Doctor with a Wounded Officer. *M. 99a.*

Exhibited in London, 1860.

66i. A Dentist extracting a Peasant's Tooth.

Signed; canvas, 18 inches by 15 inches.

In the Von Krane-Mathena collection, Darmstadt, 1863 (Parthey, Appendix ii.).

67. A Doctor with a Wounded Soldier. *Sm. 125; M. 99.*—A wounded soldier rests on some chairs near a bed. A woman supports him at the back, while a doctor examines his wounds. Two men enter the room from the right background.

Panel, 16½ inches by 13½ inches.

In the Vienna Gallery, 1829 (*Sm.*); engraved while there by Anton Tischler.

68. THE QUACK-DOCTOR. *Sm. 108; M. 86.*—A quack-doctor stands on a mound before a house, commending his wares to a crowd of spectators. Among them are a peasant with a hare on his shoulders, a woman with a basket on her arm, and a peasant wheeling a

barrow of vegetables. A baker's wife sits in front of the quack's table, washing her child. Several children stand around. On the table, which is shaded by a Chinese umbrella, are a casket, a mortar, two bottles, and a sealed parchment. The painter, with palette and brushes in his hand, looks out of a window behind the quack. Near the house is a tree in full leaf; a withered tree is in the left foreground. At the back is one of the town gates of Leyden, the "Blauwpoort"; to the left of it is the mill called "de Valk."

Signed in full and dated 1652 on the edge of a paving-stone in the right-hand bottom corner; signed also, with the first two figures of the date now almost illegible, on the parchment; signed in full also, for the third time, on the mortar; panel, 44 inches by 33½ inches.

Engraved by Wille and by C. Hess (Sm.).

Formerly in the Düsseldorf Gallery.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 394; it was there in 1829 (Sm.).

68a. An Advocate in his Study.—[Cf. 217.]

Sale.—Amsterdam, May 18, 1707, No. 16 (75 florins).

68b. A Tailor with his Workmen.

22 inches by 19 inches.

Sale.—Fraula, Brussels, July 21, 1738, No. 235 (100 florins).

69. The Pig's Carcase.—A pig's carcase, hung on a ladder, is being cut up by a man. The butcher stands by holding a lighted candle in a brass candlestick.

Panel, 16 inches by 13½ inches.

Sales.—Rotterdam, June 9, 1828, No. 19*.

Rotterdam, September 15, 1834, No. 68.

70. A Man holding a Glass of Wine. M. 85.

In the De Bye collection, Leyden, 1665, No. 26; see Martin, Appendix iv.

70a. A Man with a Goblet, and a Woman in the Background.

11 inches by 8 inches.

Sale.—Cornelius Wittert, Rotterdam, October 7, 1733, No. 14 (360 florins).

70b. A Man drinking.

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 217 (11 florins 10, H. Wanaar).

71. A Peasant. Sm. 68; M. 180.—A peasant, seen to the knees, sits in an arm-chair. He has a fur cap on his head. His left hand, holding his pipe, rests on the chair. His right hand grasps a beer-mug standing on a table.

Panel, 12 inches by 10 inches.

Sales.—F. J. de Dufresne, Amsterdam, August 22, 1770, No. 220 (500 florins, Fouquet).

Choiseul-Praslin, Paris, February 18, 1793 (1100 francs).

71a. A Peasant drinking and smoking.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 155 (20 florins, Van Buyten).

71b. The Drinker.—A three-quarter length. A jovial-looking man, in a red vest, a brown jacket, and a broad-brimmed hat, raises a mug to his lips with his right hand.

Panel, $11\frac{1}{2}$ inches by 10 inches.

Sale.—Krupp, junior, and others, Cologne, October 29, 1894, No. 43.

71c. An Old Man and Woman at Table.

14 inches by 12 inches.

Sale.—J. H. Crofts and others, London, March 6, 1905, No. 7.

72. A Negro. M. 224a.—A half-length without the hands. A negro, in profile to the left, turns his head to the spectator. He wears a turban with a pheasant's feather, a blue robe open at the neck and showing a pleated shirt, a gold clasp and chain on his breast, and gold earrings.

Signed in full on the right; panel, $15\frac{1}{2}$ inches by 12 inches.

Now in the Provincial Museum, Hanover, No. 652, according to Bruckmann's photograph; but not described in the catalogues by O. Eisenmann, 1891, or by Reimers, 1905.

73. The Head of a Negro.—Of his earliest period.

Mentioned in the inventory of the goods of Catharina van Senden by J. P. Somer, Amsterdam, July 9, 1708 (Bredius).

74. The Head of a Negro. M. 164.—The negro faces left and wears a plumed turban.

Known from an engraving by Coclers; see W. Hora Siccama, "L. B. Coclers," No. 21.

Sale.—(Possibly) Amsterdam, March 18, 1739, No. 24 (3 florins 5).

75. A PAINTER WITH A PALETTE.—In front of him is a book.

In the collection of the late Baroness von Rothschild, Frankfort-on-the-Main.

75a. A Painter.—With accessories.

Sale.—Amsterdam, April 9, 1687, No. 2 (250 florins).

75b. A Young Cavalier.—An attractive portrait.

Sale.—The Hague, May 3, 1729, No. 77 (85 florins).

75c. A Soldier.—With many accessories.

Sale.—Amsterdam, August 9, 1739, No. 10 (25 florins).

75d. The Head of a Soldier. M. 166.

Panel, 9 inches by 7 inches.

At Sans Souci in 1770.

75e. A young Cavalier with the Order of the Golden Fleece.
2 inches by $1\frac{1}{2}$ inch.

Sale.—Antwerp, July 5, 1784, No. 10 (85 florins, Vinck).

76. An Officer in an Arsenal.—An officer with a walking-stick stands on the right in a large hall filled with weapons, war-stores, armour, shields, helmets, trumpets, banners, and cannon. To the left in an arched passage is a marble bust of a Roman emperor. An early work.

Signed in full on the left; panel, 30 inches by $26\frac{1}{2}$ inches.

Sale.—Breb . . . , Paris, March 26, 1866, No. 9.

77. Small Portrait of a young Officer.

Sale.—C. A. de Calonne of Paris, London, March 23, 1795, No. 42 on second day (£10 : 10s.; *see* Buchanan, i. 230).

77a. A Cavalier in a Blue Cloak, with a Stick.
Panel, 30 inches by 28 inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 31.

77b. A Cavalier in a Brown Cloak, with a Pipe.
Panel, $7\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—London, June 20, 1903, No. 150.

78. PORTRAIT OF AN OFFICER WITH A HALBERD.

M. 167.—In the background a number of marksmen are leaving the Doelen in Leyden. To the right of them are two figures copied from Rembrandt's so-called "Night Watch."

Panel, $13\frac{1}{2}$ inches by 10 inches.

Ascribed to G. Coques in the Clancarty sale, but a very characteristic work by Dou.

Sales.—Chevalier de Manson, 1821.

Lord Clancarty, London, March 12, 1892, No. 17 (£50 : 10s.).

London, March 14, 1903, No. 86.

Baron D. W . . . E. of Antwerp and others, Amsterdam, November 17, 1903, No. 12 (200 florins, Landré).

79. A MAN WITH A HALBERD. M. 168 and 168a.—A man holds a halberd obliquely in front of him. He wears a cuirass and a fur cap, and has at his side a sword; only the pommel is visible, as the figure is a three-quarter length. Behind the man to the left is the wall of a town, with a dark evening sky above it. On the wall to the right is a sculptured relief of Venus reclining in a chariot. Above are the words, "Sauve Garde." In many details the picture recalls the work of Mieris.

Signed in full in the left-hand bottom corner; panel, 10 inches by 8 inches.

In the collections of the Marquis d'Aoust, Paris, and of General Fabritius, St. Petersburg.

Sale.—Prince Serge Koudacheff of St. Petersburg, Berlin, February 14, 1905.

80. THE BACKGAMMON PLAYERS. M. 179.—Two men play at backgammon in a room with a wooden floor, an open window to

the left, and a hearth in the right background. The man on the left, wearing a plumed hat, stands by the table in the act of throwing the dice. The other man sits on the right in an arm-chair in front of the table, and with his right hand pours out wine into his glass. The table is covered with a green cloth that hangs down to the floor. In the background is a bookshelf; near it a musket hangs on the wall. An early work.

Signed "G. Dou. . ." on the backgammon board; the signature appears to be a forgery, though the picture is genuine; panel, $25\frac{1}{2}$ inches by 27 inches.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1898, No. 16.

Now in the collection of Adolphe Schloss, Paris.

81. THE YOUNG FLUTE-PLAYER. Sm. 37; M. 169.—A young man, seen to the knees, sits facing left at a table, on which lies an open music-book. He is playing a flute. He wears a plumed cap, a sleeveless doublet over a sleeved jacket, a broad collar, and long curls.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

A "Young Flute-Player," in the manner of Dou, perhaps a copy, was in the sale Martin Robijns, Brussels, May 22, 1758, No. 141 (32 florins).

Engraved in mezzotint by J. V. Kamperz; then in the Wächtler collection, Vienna.

In the collection of the Elector Palatine, 1754 (Descamps).

Sale.—La Live de Jully, Paris, March 5, 1770 (1204 francs).

In the Hoppe collection, 1827; afterwards in the Tschager collection.

Now in the Ferdinandeum, Innsbruck; bequeathed by Tschager in 1856; 1899 catalogue, No. 624.

82. THE YOUNG VIOLIN-PLAYER. Sm. 102; M. 171.—In a lofty room a young man sits in an arm-chair at a table, holding a violin. He looks towards the spectator. The daylight from a high window on the left falls on the table, upon which are a globe, an open music-book, a charcoal-pan, and books. On a partition behind the table are a bookshelf and other objects. On the floor in front are an overturned pewter pot, a folio, and other things. On the right is a winding staircase round a pillar, on which hang a cloak and a sword. A chandelier hangs from the ceiling. Martin thinks that this picture is a portrait of the artist. "Perhaps, as a whole, the most perfect work that the master ever produced" (Sm.).

Signed in full on the lowest step of the staircase, and dated 1637; panel, $12\frac{1}{2}$ inches by 9 inches, rounded at the top.

Described by Waagen, ii. 43. See O. Granberg, p. 56, No. 196; Moes, *Iconographia Batava*, 1; and Martin, p. 45, etc.

Engraved by Finden, and by J. Matan in the "Forster Gallery."

In the possession of Spiering between 1637 and 1641 (Sandrart); he bought it from Dou for Queen Christina of Sweden, and she returned it to him in 1652.

Later in the possession of the Ladbrooke family.

In the collection of the Marquess of Stafford, 1829 (Sm.).

Now in the Bridgewater Gallery, London, No. 244.

83. THE YOUNG FLUTE-PLAYER. Sm. 127 and Suppl.

73; M. 170.—On the right a young man sits in an arm-chair, playing a flute and gazing at the spectator. He wears a purple cap with a feather, and a carmine cloak trimmed with fur. Beside him is a table with a blue cloth, on which are a globe, an open book and a closed book, and an open Bible with pictures propped up against a pillar. Behind him are two shelves; on the lower one are some books, a roll of paper, and an hour-glass; while on the upper shelf is a globe. In front of the shelves is a blue curtain suspended from the pillar, on which hangs a violin. Martin thinks this picture a portrait of the artist, but the man seems too young.

Panel, 14 inches by 11 inches, now rounded at the top, but originally oval.

Exhibited at the Burlington Fine Arts Club, 1900, No. 16.

In the Amsterdam Museum before 1829 (Sm.).

Sales.—Amsterdam, August 4, 1828, No. 47 (349 florins, Lamme)—then an oval.

J. Kleinenbergh, Leyden, July 19, 1841, No. 33 (5150 florins, Laudri, or Nieuwenhuys, according to Sm.).

E. Higginson, Saltmarsh Castle, June 4, 1846.

A. Hope, London, June 30, 1893, No. 24 (£3675, Davis).

Now in the collection of Lord Carysfort, London.

83a. A Trumpeter. M. 176.—He sits at a table in a room, drinking. 21 inches by 18 inches.

Sale.—Stove, London, June 28, 1890 (£294).

84. A Man playing the Guitar. M. 177.—A guitar-player sits on a chair in his study, leaning against a bookshelf. He wears a dark costume and a red cap. To his right is a table covered with an Oriental carpet, on which lie other musical instruments and music-books. A bass viol rests against the table. In the background is a chimney-piece on pillars.

Signed in full at the top; panel, 16 inches by 12½ inches.

Sale.—Weber de Treuenfels, Paris, April 8, 1867.

85. THE HURDY-GURDY MAN. Sm. 16 and Suppl. 16; M. 178.—An old man sits at a cottage door playing the hurdy-gurdy. A woman with a glass in her hand leans on the half-door, listening to the music. A net of turnips hangs above the man's head, and a vine grows over the doorway. To the right is the stump of an old tree, with a landscape beyond it.

Panel, 11 inches by 8 inches.

Sale.—W. Lormier, The Hague, July 4, 1663, No. 70 (605 florins, Fouquet); see Hoet, ii. 421.

Purchased then or soon after by Captain Baillie for Sir James Lowther. Now in the collection of the Earl of Lonsdale, Lowther Castle.

85a. A Woman. M. 201.

In the collection of Nortuic (that is, the seigneur of Noordwijk, then Jonkheer Wigbold van der Does), at The Hague, 1663; seen by Monconys (for his journey cf. "Ned. Kunstbode," 1880, p. 413).

85b. A small Woman's Head.

Sale.—Isaac van den Blooken, Amsterdam, May 11, 1707, No. 32 (20 florins).

85c. A Woman with a Fur-trimmed Cloak. Sm. 11; M. 213. Panel, 7 inches by 6 inches.

Possibly a pendant to the "Portrait of a Boy" (338); possibly identical with the "Portrait of a Woman" (365) in the National Gallery, London.

Sale.—W. Lormier, The Hague, July 4, 1763 (120 florins, Yver); *see* Hoet, ii. 421.

85d. A Woman in Turkish Dress. M. 81a.—By G. Dou or in his manner.

Panel, 8 inches by 6½ inches. [Pendant to 37.]

Sale.—J. A. van Lank, Amsterdam, October 29, 1829, No. 6 (70 florins, Chaplin—with pendant).

86. A Young Girl laughing.—A half-length. A girl with her neck bare is dressed in a yellow gown, over which is a black silk cloak trimmed with fur. Described in the old Flemish catalogues as "La grosse rejouisse." Signed in full; panel, 6 inches by 5 inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 161.

87. Rembrandt's Wife as a Jewish Bride.

Exhibited at Manchester, 1857, No. 692; lent by Wadmore.

Sales.—London, June 1, 1861, and June 5, 1863.

88. Portrait of a Young Girl.—She holds a book in her left hand and makes a gesture with her right. She almost faces the spectator. She has fair hair and is bareheaded.

Signed "Dov"; oval panel, 6 inches by 4 inches.

Mentioned in the Pommersfelden catalogues of 1719 and 1746.

Sale.—Count Schönborn of Pommersfelden, Paris, May 18, 1867, No. 23 (13,000 francs).

88a. A Young Dutch Lady.—Half-length.

Panel, 10 inches by 8 inches.

In the collection of Count Latour.

Sale.—A. Pachner von Eggenstorf, Vienna, December 14, 1870, No. 6.

89. AN OLD WOMAN IN A RED CLOAK TRIMMED WITH FUR. M. 192.—The old woman is half turned to the left. She wears a red cap with a yellow veil. Under her red cloak is seen her white chemisette. She holds her gloved left hand before her bosom. The woman is the same model as in the Boymans Museum picture (359). [A pendant to 319.]

Signed in full to the left on a level with the eyes.

Panel, 6½ inches by 5 inches.

Sale.—Amsterdam, September 7, 1803, No. 41 (700 florins, with pendant).

In a private collection at Arnhem.

In the collection of L. Swaab at The Hague.

Now in the collection of G. von Hoschek, Prague.

90. **AN OLD WOMAN.** M. 204.—She holds a handkerchief in her wrinkled hands.

Now in the Lasienski Palace, Warsaw.

90a. **An Old Woman.** M. 206.—She wears fur, and with spectacles on nose is reading a book.

Seen by Sandrart, between 1637 and 1641, in the collection of Spiering at The Hague ("Teutsche Akademie," ii. 321). Possibly one of the portraits of Rembrandt's mother.

91. **An Old Woman.** Sm. 27; M. 212.—A half-length. The woman has an embroidered cloak round her shoulders.

Panel, $4\frac{1}{2}$ inches by 3 inches, with rounded top.

Engraved by J. G. Wille as a portrait of Dou's aunt.

In the collection of "M. W.," 1743.

91a. **Head of an Old Woman.**

$8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—Nic. Verkolje, Amsterdam, April 18, 1746, No. 21 (22 florins); said to be a pendant of 343.

92. **An Old Woman.** M. 214.—She wears a black velvet hood and a fur-trimmed cloak. She has an open song-book in her hands, and appears to be singing.

Panel, 6 inches by 5 inches.

Sale.—Abels, Amsterdam, April 17, 1794.

92a. **Supposed Portrait of Dou's Mother.**—A small picture, neatly executed.

Sale.—Bryan, London, May 17, 1798, first day, No. 45 (£14:14s.); see Buchanan, i. 279.

92b. **Head of a Woman of advanced Age.**

Panel, 6 inches by $4\frac{1}{2}$ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 33 (5 florins, De Court).

92c. **An Old Woman with a Cloth round her Head.** M. 211.—[Pendant to 36c.]

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sales.—(Possibly) Amsterdam, July 13, 1812, No. 37 (14 florins 10).

(Possibly) J. C. Pruyssenaar, Amsterdam, December 27, 1814, No. 21.

B. Ocke, Leyden, April 21, 1817, No. 34 (185 florins, Van Ocke—with pendant).

92d. **An Old Woman with a black Veil over her Head.**

Signed in full; panel, 6 inches by $4\frac{1}{2}$ inches.

Sale.—Amsterdam, April 27, 1840, No. 99 (3 florins 35, De Hart).

92e. **An Old Woman with a Fur Hood and Cloak.**—She holds a stick. Half life-size.

Panel, 9 inches by 6 inches.

Sale.—Freiherr C. von Mergenbaum, Frankfort-on-the-Main, July 13, 1846 No. 357.

93. AN OLD WOMAN WITH A BOOK. M. 207.—An old woman, seen at full length, sits in an arm-chair facing left. She leans her elbow on the chair and is dozing over a book in her lap. Her left hand rests on the front of the chair; her right, grasping her spectacles, rests on the book, which is open at a page with a decorated capital S. To the right is the hearth, above which hangs a bundle of onions. Near the woman are two dogs and an earthenware pot. The attribution to Dou, which is as old as James II.'s catalogue, is very doubtful.

Panel, 10 inches by 8 inches.

In the collection of King James II. of England, 1688 catalogue, No. 522.
Now at Hampton Court Palace, 1904 catalogue, No. 334 (old No. 736).

94. A WOMAN READING. Sm. 29 and Suppl. 20; M. 205.—A toothless old woman, seen at three-quarter length, sits facing right. With eye-glasses on her nose, she reads a large book which she holds on her lap with both hands. She wears a brown dress, a red jacket, grey undersleeves, and a grey sleeved vest, a white chemisette, a white cap, and a blue apron. The background is dark. Above, an arch is indicated with deeper colour. According to Somot, the same model as in 191 and in 160, both in the Hermitage. [Pendant to 160. Cf. 10.]

Signed in full on the book; panel, 10 inches by 8 inches.

Mentioned by Descamps.

Engraved by Wille.

Sale.—De Julienne, Paris, March 30, 1767 (3101 francs, Remy, for Count Cobentzl in Brussels).

Given by Cobentzl to the Empress Catherine II. of Russia.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 913.

95. AN OLD WOMAN READING THE BIBLE TO AN OLD MAN. Sm. 105; M. 4.—At an open window, to the left of a dark room, sit an old woman in profile to the right, and a bearded old man, facing the spectator and holding a stick. The light from the window, through which come trailing vine-shoots, falls on the woman's white cap and collar and on the Bible which she holds. To her right is some food on a three-legged stool. In the right foreground are a spinning-wheel, a jug, and a bundle of onions. A bird's cage hangs from the ceiling. It is a fine picture, but was not well hung.

Panel, 20 inches by 16 inches, with slightly rounded top.

Once in the collection of King Louis XIV. of France.

Now in the Louvre, 1900 catalogue, No. 2356 (old No. 129).

95a. An Old Woman with a Book. M. 291.

In the De Bye collection, Leyden, No. 27, in 1665 (*see* Martin, Appendix iv.).

95b. An Old Woman reading.

Sale.—Johan Cau, Amsterdam, May 7, 1710, No. 8 (143 florins).

95c. An Old Woman reading. An early work.

Sale.—Sandra, Middelburg, August 3, 1713, No. 121 (3 florins).

95d. An Old Woman reading, with an Old Man in an Interior.

Sale.—Amsterdam, October 10, 1742, No. 12 (24 florins).

96. An Old Woman reading. M. 209.—A round picture.

Sale.—E. von Dishoek, The Hague, June 9, 1745, No. 53 (110 florins).

96a. An Old Woman reading.—*See* M. 209.

Sale.—Amsterdam, November 6, 1749, No. 12 (60 florins).

96b. An Old Woman reading. Sm. Suppl. 38.—She has buried her head in her purple velvet cloak, trimmed with sable. She casts down her eyes to read a book which she holds in both hands.

Panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches, oval.

Sale.—Servad, Amsterdam, June 25, 1778, No. 31 (1000 florins, Yver).

97. A Woman reading. M. 210.—A middle-aged woman sits on a chair with a book in her lap, and turns the pages with her right hand. Her left arm rests on a table with a cloth, on which are two books. In the background are a staircase, a pillar, and a curtain.

Panel, 10 inches by 7 inches.

Sales.—Amsterdam, October 6, 1801 (210 florins).

D. de Jongh, Rotterdam, March 26, 1810 (505 florins, Le Brun).

98. An Old Woman reading, with a Boy. Sm. 85; M. 298.—An old woman sits in an arm-chair, reading the Bible. Near her a boy leans against a table with a green cloth, on which are a bottle, a leg of mutton in a dish, and some bread. In the foreground is a spaniel.

Panel, 14 inches by 17 inches.

The picture has been engraved (Sm.).

Sale.—Solirène, Paris, March 11, 1812 (2500 francs).

98a. An Old Woman meditating on a Book.

Panel, 9 inches by 8 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 17.

98b. A Woman reading. M. 208.

Panel, 13 inches by 10 inches.

Sale.—Mainz, October 15, 1895.

98c. An Old Woman reading.

Panel, $12\frac{1}{2}$ inches by $9\frac{1}{2}$ inches.

Sale.—D. Hedges, London, July 4, 1903, No. 155.

99. A Girl reading. M. 222.—A half-length. The girl sits, facing right, and reads with attention a book that she holds with both hands on her lap. She wears a small white hood, a broad soft collar, and earrings.

A square picture.

Engraved by Tardieu as "L'étude du village."

99a. A Woman praying.

11 inches by $8\frac{1}{2}$ inches.

Sale.—Van Zaanen, The Hague, November 16, 1767, No. 6 (50 florins).

99b. An Old Woman praying. M. 292.—Not an original. From the dimensions given by Parthey, it is perhaps a copy of the Munich picture (103).

Panel, 12 inches by $10\frac{1}{2}$ inches, or the reverse (Parthey, i. 355).

In the Pflaum collection, Fahrenburg, near Düsseldorf.

100. A WOMAN COUNTING MONEY. Sm. Suppl. 36; M. 293.—An old woman with a white cap and a purple cloak sits, facing three-quarters right, in an arm-chair at a table covered with a Persian carpet, on which are many gold coins. Her left hand grasps a money-bag, her right rests on the table. In the left background behind the woman is a room in which two men sit at a table by the window, counting money and noting the totals. In the foreground is a curtain; a metal wine-cooler stands on the floor, and on the left lies an open book.

Signed in full on a paper on the table, and dated 1658; panel, 15 inches by $11\frac{1}{2}$ inches.

In the De Bye collection, Leyden, No. 21, in 1665.

In the collection of Lucien Bonaparte, where it was engraved.

Sale.—G. J. Vernon, London, 1831 (£105).

In the collection of Lord Ashburton, 1842 (Sm.).

Now in the Arenberg Gallery, Brussels; W. Bürger's 1859 catalogue, No. 14.

100a. An Old Woman weighing Ducats.—She wears a fur jacket and sits in an arm-chair at a table, on which is a small cash-box.

An early work.

Panel, 10 inches by 8 inches.

Sale.—Gädertz, Lübeck, September 21, 1864, No. 127 (40 florins).

101. AN OLD WOMAN SPINNING. Sm. 94; M. 287.—An old woman sits, facing the spectator, behind a spinning-wheel. She wears a red dress, a blue apron, a grey collar trimmed with fur, and a grey cap. On a table to the right are cheese, bread, and a beer-jug. To the left is an open window. A large basket hangs on the wall; an earthenware pot stands on the floor.

Signed in full to the right on the spinning-wheel; panel, 8 inches by 7 inches.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 38 (1220 florins, Barend Kooi).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 25 (1300 florins, B. de Haart).

Now in the Gotha Museum, 1890 catalogue, No. 240.

102. AN OLD WOMAN SPINNING. M. 288a.—Very probably to be identified with 105.

In the collection of Count Roman Potocki, Lancut.

103. A WOMAN AT THE SPINNING-WHEEL WHO SAYS GRACE. Sm. 118; M. 289.—An old woman with folded hands sits, facing right, at a rude table set out for a meal. The table is a board placed on a three-legged stool. On it are a knife, a loaf, and a plate of ham. To the right is a large spinning-wheel, in front of which a dog lies asleep. To the left is an open window, into which vine-shoots are creeping. In the left foreground is a still-life group, including a kettle, a basket of linen, a jug, a mouse-trap, and a flat candlestick on a table. A bird-cage hangs on the wall behind the woman. [Cf. 99b.]

Signed in full on the spinning-wheel; panel, 10½ inches by 11½ inches.

Formerly in the Mannheim Gallery.

At Munich, 1829 (Sm.).

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 403.

104. AN OLD WOMAN (REMBRANDT'S MOTHER) AT THE SPINNING-WHEEL. M. 286.—An old woman sits, facing left, on an overturned basket, opposite to the window, with a spinning-wheel before her. She is eating soup from an earthenware bowl, which she holds in her lap. She wears a fur cap, a purple jacket trimmed with fur, a bluish-grey petticoat, and a rough yellowish-grey apron. Behind the spinning-wheel is a table with a greyish-green cloth, on which are a kettle, jug, and book. In the right foreground is a tub, against which are propped a brown and an earthenware jug. In the left foreground are an earthenware pot and a cat, which laps from a dish. In the middle distance is a staircase. A lantern hangs from the ceiling. A bird-cage hangs at the window; on the wall is hung an open leather wallet. It is strongly influenced by Rembrandt, and, according to Bode's catalogue and to Martin, was painted in or soon after 1630.

The signature "G. D." to the right on the cask is probably a forgery; panel, 16½ inches by 20½ inches.

Exhibited at Leyden, 1906.

Sale.—R. de Neufville, Leyden, March 15, 1736, No. 2 (100 florins).

Now in the Schwerin Picture Gallery, 1882 catalogue, No. 326.

104a. An Old Woman with a Book and a Spinning-Wheel. M. 290.

Acquired by Spiering for Queen Christina of Sweden, but returned by her to him in 1652 (Granberg, p. 56, No. 99).

104b. A Boy, a Maid-Servant, and a Woman spinning. M. 297a.

In the collection of Queen Christina, 1652. (*See* Granberg, p. 56, No. 197, and M. Ch. ii.)

104c. An Old Woman spinning.

Sale.—D. Grenier, Middelburg, August 18, 1712, No. 113 (42 florins).

104d. A Man asleep and a Woman spinning. M. 6.—An old woman sits spinning in a room; an old man is asleep. On the left is

a pump, with an overturned bucket and a jug near it. On the right is a staircase leading to an upper floor. There are other accessories.

Panel, 18½ inches by 21 inches.

Sales.—(Possibly) J. B. Krauht, Amsterdam, October 7, 1771.

J. van der Marck, Amsterdam, August 25, 1773, No. 62 (610 florins, Yver).

105. An Old Woman spinning. M. 288.—An old woman sits spinning in a homely room. Near her is a table half-covered with a cloth, on which are a knife, a piece of bread, and a jug, the top of which is broken. Very probably identical with 102.

Signed in full on the edge of the spinning-wheel; panel, 7½ inches by 9½ inches.

In the Duc d'Orleans' Gallery, 1787.

105a. An Old Woman spinning.—A half-length of an old woman in profile to the right, with a dark gown and white cap.

Panel, 6 inches by 6 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 231.

106. A WOMAN MAKING LACE. M. 294.

Ascribed to Slingeland, but a late work by Dou, according to Dr. Bode (*Jahrbuch der preussischen Kunstsammlungen*, iv. 207).

Exhibited at Berlin, 1883.

In the German Emperor's collection, Berlin.

106a. The Lace-Maker. M. 294a.—A woman sits at a large open window with a lace-pillow on her lap; she takes a rest from her work. On a table near her are a copper kettle with a cleaning rag on it, and a candlestick with the candle extinguished on a box. Half-length.

Panel, 15½ inches by 12 inches.

Sale.—J. van Zurendaal, Leyden, January 25, 1785.

Amsterdam, July 4, 1785, No. 231 (50 florins, Martins).

107. The Lace-Maker.—A woman sits making lace. She is dressed in red; her straw hat hangs on her knee.

Panel, 8 inches by 6 inches.

Sale.—J. Kamermans, Rotterdam, October 3, 1825, No. 15 (150 florins, Lamberts).

108. The Lace-Maker. M. 295.—A girl sits on a chair by a large open window, with a lace-pillow on her lap. She wears a cap, yellow sleeves, and a reddish bodice. The picture is grey in tone and lacks accessories.

Panel, 10 inches by 8 inches.

Seen by Sandrart between 1637 and 1641 in the possession of Spiering, who had had it returned by Queen Christina of Sweden. (See Granberg, p. 56, No. 193; Bürger, *Musées d'Hollande*"; and Martin, ch. ii.).

Sale.—Boymans, Utrecht, August 31, 1811, No. B22.

Destroyed in the fire at the Boymans Museum, Rotterdam, 1864.

108a. **The Lace-Maker.**—A young woman sits with her work in her lap at a table, and holds a wine-glass in her left hand. On the right a boy enters at the open door.

Copper, 11 inches by 8 inches.

Sale.—D'Eve and others, Cologne, March 20, 1899, No. 39.

109. **THE LACE-MAKER.**—A woman working lace sits by the hearth, in which hangs a kettle. Behind her chair are a chest, a basket, broom, and other things. The table is covered with a blue cloth, the colour of which dominates the composition. On the table are a mortar, kettle, and other objects. Catalogued as by D. van Tol, but probably an early work by Dou.

Panel, 14½ inches by 18½ inches.

Sale.—(The second) Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 189 (400 florins).

110. **THE YOUNG MOTHER.** Sm. 90; M. 305.—At a window to the left of a lofty room, a young woman sits with her body turned three-quarters right and her head facing the spectator. On her lap are a small pillow and a garment which she is cutting with scissors. In front of her to the right is an infant's cradle. A young girl kneeling behind it has pulled off the coverlet to look at the child. The window is open, and the light falls on the group and on the accessories heaped up on either side. On the left are the woman's work-basket and an arm-chair; a pewter pot and a pail stand on the window seat. In the right foreground are a lantern, pot, broom, some turnips, a wicker basket, and a pail with a fish on it; farther back on a table are a cask, a dead fowl, a cabbage, and a candlestick; above the table hangs a dead hare. Behind the woman and the cradle is a pillar decorated with cupids in relief; on it hang a cage, a sword, and a cloak. A staircase winds round the pillar and leads to a gallery, from which hangs a chandelier. Near the staircase is a bookcase with a globe on it. Through an archway is seen a second room; here a woman is reading, while another hangs a kettle over the fire. The window bears the arms of the Adrichem family. This in its quiet and harmonious colouring is one of Dou's best pictures. Unfortunately the values of some of the bluish-green tones have changed through lapse of time. "The second best picture among the artist's works" (Sm.); second to "The gouty Woman" in the Louvre (66).

Signed in full on the window, and dated 1658. At the bottom are two inventory numbers, that on the left being 15 or 75, that on the right 501. On the back is the seal of Johan Willem Friso of Nassau (died 1711). Panel, 29 inches by 22 inches; rounded at top.

See Martin, ch. ii.

Perhaps bought from the De Bye collection, Leyden, by the Dutch East India Company.

Given to King Charles II. of England, 1660.

Taken by King William III. to the Castle of Loo (*see* 1763 Inventory, No. 86).

In the collection of William V., 1763 (*see* 1763 Inventory, No. 1: Terwesten, p. 695).

Taken by the French at the conquest of Holland, and sent to the Louvre, but returned in 1815.

Now in the Royal Picture Gallery, The Hague, 1904 catalogue, No. 32.

III. A WOMAN WITH AN INFANT AND A CRADLE (or, The Carpenter's Family). M. 307.—A young mother, who is giving her infant the breast, sits facing right in a room. To the right behind her a little girl blows a toy trumpet at the child. On the right is the hearth, with a mortar, a plate, and other things on the mantelpiece. A kettle hangs over the fire. In the right foreground are a plate, a pot, and a cat; a string of onions hangs above them. In the left foreground is the empty cradle. At the back is seen an adjoining room in which a carpenter is at work planing. [Pendant to 112.]

Signed in full; panel, 19 inches by 14½ inches.

See Martin, p. 67.

Sale.—Duc de Choiseul, Paris, December 10, 1787.

Now at Buckingham Palace, London, 1885 catalogue, No. 18.

112. A WOMAN WITH AN INFANT AND A CRADLE (or, The Nursery). Sm. 70; M. 306.—A woman, wearing a blue jacket trimmed with fur and a red skirt, sits in a well-furnished room, giving her infant the breast. A girl, whose left hand rests on a table, plays with the child. On the table, which is covered with a Turkey carpet, are a book and a candlestick. To the right of the mother is an empty cradle. Behind it is a bed. In the left background is seen an adjoining room, in which are a man reading and a woman. In the left foreground is a bench. A chandelier and an embroidered curtain hang from the ceiling. Waagen, judging by the cool tone of the picture, thought it a late work. "Probably the fifth in quality and excellence of the painter's productions" (Sm.). [Pendant to 111.]

Panel, 19½ inches by 14½ inches.

See Martin, p. 67; described by Waagen, ii. 168.

Exhibited at Leyden, 1906.

A copy by Van Tol is at Amsterdam.

Sales.—(Possibly) Jan van Beuningen, Amsterdam, May 13, 1716, No. 58 (1310 florins); perhaps to be identified with 111.

Duc de Choiseul, Paris, December 10, 1787.

Duc de Praslin, Paris, 1793 (33,500 francs), according to Sm.

Choiseul-Praslin, Paris, 1808 (18,000 francs), according to Sm.

De la Hante, London, 1814.

In the collection of Earl Grosvenor, 1829 (Sm.).

Now in the collection of the Duke of Westminster, London, 1888 catalogue (No. 34).

113. A Triptych: the centre, **A Woman with a Child at the Breast**; the left wing, **An Evening School**; the right wing, **A Man cutting a Pen**. Sm. 38 and Suppl. 28, 29, 30; M. 304.—The centre panel shows a handsomely furnished room. A woman has taken her infant out of its cradle and given it the breast. She wears a yellow silk skirt embroidered with silver, and a purple velvet jacket trimmed with fur. On the left is seen an adjoining room, where a peasant undergoes an

operation on his mouth, in the presence of a woman and a surgeon's assistant. The room is lighted from the left.

Panel, 32 inches by 27 inches, with rounded top.

The left wing: An evening school by candlelight. A young woman and two youths sit round a table. The woman, dressed in a scarlet gown and blue apron, draws on a slate, to which a youth points. The other youth draws on a sheet of blue paper. At the back are three children, and a young woman descending a staircase with a lighted candle in her hand.

The right wing: A middle-aged man with spectacles sits in an arm-chair at a desk, mending a pen by candlelight.

The outsides of the wings were painted with allegories of Art and Science by Coxie.

See Martin, ch. 5; Houbraken, ii. 5; Hofstede de Groot, *Quellenstudien*, p. 115.

Copies.—(1) By Laquy, in the Six collection, Amsterdam (M. 304a).

(2) By Laquy, in the Van Borsele sale, Amsterdam, October 20, 1857, and then in the possession of C. L. Kniphorst, Assen—not the same as the preceding copy, as M. supposed.

(3) By Laquy, in the Amsterdam sale, April 29, 1817 (180 florins, Roos), on canvas, 8½ inches by 10½ inches (M. 304b).

(4) By Laquy, in the Ploos van Amstel sale, 1800 (catalogue, p. 124, No. 17), and now in the Pape collection, The Hague (M. 304a).

(5) By Stolker, in the D. de Jong sale, Rotterdam, 1810 (M. 304c).

(6) By Delfos, in the Kleinenberg sale, 1841, No. A. 52 (M. 304c).

The original was in the following sales.—Amsterdam, April 20, 1701, No. 1 (4025 florins).

Jakob van Hoek, Amsterdam, April 12, 1719, No. 1 (6000 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 53 (14,100 florins,

B. Tideman, for the Empress Catherine II.).

Lost at sea with other works of art in the Gulf of Finland, on its way to St. Petersburg.

114. A Woman with a Cradle. M. 309.—A woman, seated in a room, holds a child on her lap; another child lies in a cradle beside her. Near her are a spinning-wheel, a dog, and other objects. To the left is the hearth; farther back lie game and vegetables, partly on a table, partly on the floor. In the background a maid-servant is making the bed.

Panel, 10½ inches by 13 inches.

Sale.—B. Öcke, Leyden, April 21, 1817, No. 31 (201 florins, Huybrechts).

114a. The Woman sewing.—In a homely room a woman sits at a table by a window, doing her needlework. Near her a child lies awake in a cradle.

Panel, 15 inches by 12 inches. [Compare 110.]

Sale.—Munich, December 5, 1826, No. 105.

115. THE MOUSE-TRAP. Sm. 1; M. 273.—A woman, facing left, stands scraping turnips on the top of a cask, which is covered with a ragged cloth. She looks up with a smile at a boy, standing to the left,

who shows her a mouse-trap with a mouse in it. The boy wears long socks and a cap, and carries a palette and brush in his left hand. In the left foreground is a copper kettle, in front of a cushioned stool. On a large hencoop to the right are a big brass milk can and a cabbage, above which hangs a dead cock. Farther back a basket, plates, and jugs hang on the wall. The room has a vaulted ceiling; to the left are two large windows. At the back is the hearth. A figure-piece hangs on the wall.

Signed in full on the cask; panel, 18 inches by 14 inches.

Sales.—D'Orvielle, Amsterdam, July 15, 1705, No. 1 (1100 florins).

Adriaan Bout, The Hague, August 11, 1733, No. 47 (2239 florins 14, V. de Reuver).

In the collection of V. de Reuver, Delft, No. 106; sold as a whole (for 40,000 florins) to the Landgraf of Hesse-Kassel, 1750.

In the Schloss Altstadt, Kassel, 1783, No. 32.

In the collection of the Empress Josephine, Malmaison,

In the Valedau collection, Paris, 1829; Valedau bought it at the Malmaison sale (Sm., who valued it at £1260 in 1829).

Now in the Montpellier Museum, Valedau bequest, 1890 catalogue, No. 678.

116. THE MOUSE-TRAP. M. 273a.—Replica of the Montpellier picture 115. The signature is false, but the picture probably genuine.

Panel, 18 inches by 14 inches.

In the Hollandt collection, Brunswick, 1863 (Parthey).

Now in the Breslau Museum, Dr. Fischer bequest, 1898 catalogue, No. 337.

116a. The Mouse-Trap.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, i. 8.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 84 (960 francs).

117. A Girl at a Well. Sm. 66; M. 282.—A girl, in profile to the right, but turning her face to the spectator, holds a jug in one hand and a cord in the other. She is about to let down the jug into a well. A dog, on a bench in front of the well, is gnawing a bone. In the left background is a vine; in the foreground are a yoke, a kettle, and a pot.

Panel, 10½ inches by 8 inches.

Described by M. from a copy, now at the Brunswick Museum (Frau Reinicke bequest), but not mentioned in the 1900 catalogue.

Sales.—Servad, Amsterdam, June 25, 1778, No. 30 (850 florins, Fouquet).

C. A. de Calonne of Paris, London, March 23, 1795, No. 75, (£96:12s.). See Buchanan, *Memoirs of Painting*, i. 239.

117a. A Woman with a Dog.

In the Von Gise catalogue, Bonn, 1742.

117b. A Girl stroking a Dog. Sm. 6; M. 282a.—She is pumping water from a well to give the dog something to drink.

Described by Descamps in the Fagel collection, 1753.

Sale.—Griffier Fagel (Hoet, ii. 412), at P. Coxe's, London, May 22, 1801, No. 39 of second day (£39:18s.). See Buchanan, i. 304.

117c. An Old Woman playing with a Cat. Sm. 5 (?); M. 299.—Possibly identical with the "Two Children with a pot of Sweetmeats and an old Woman playing with a Cat," mentioned by Descamps in the Wassenaar collection.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sales.—(Possibly) The Hague, April 24, 1737, No. 1 (410). Said to measure $10\frac{1}{2}$ inches by 8 inches.

Count van Wassenaar Obdam (Hoet, ii. 402), The Hague, August 19, 1750, No. 18 (415 florins).

117d. A Girl eating Bread and Milk.

Sale.—Antoni Daems, Amsterdam, April 28, 1706, No. 10 (100 florins).

117e. A Girl seated beside the Fire, eating Broth. M. 279.—With accessories.

Panel, 12 inches by $14\frac{1}{2}$ inches.

Sale.—Count van Wassenaar Obdam, The Hague, August 19, 1750, No. 17 (400 florins).

117f. A Woman holding a Charcoal-Pan. M. 283.

$5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757, No. 37 (28 florins 5).

118. A Woman seated at the Fireside. M. 278.—She is blowing the fire. Around her are various domestic objects.

Signed "G."; 13 inches by $10\frac{1}{2}$ inches.

Sale.—London, June 27, 1896.

119. A WOMAN PEELING POTATOES. Sm. 61 and Suppl. 77; M. 274.—In a large room with whitewashed walls and a wooden floor, an old woman with a black cap and cloak—of the type of Rembrandt's mother—sits peeling potatoes which lie in her lap. Behind her is a pillar; to the right is the hearth, before which are an arm-chair with a lace pillow, a foot-warmer, a copper kettle, and other objects. A picture is hung on the wall to the left. Beneath it are an overturned basket and a pot, on which sits a mouse.

Panel, 14 inches by 17 inches.

Painted between 1630 and 1635, probably. Martin thinks it was painted between 1637 and 1652. But it must have been completed before 1637, if it was really bought in that year by Spiering; he bought it from Dou for Queen Christina of Sweden, who returned it to him in 1652. (*See* Granberg, i. 56, No. 194; and Martin, ch. ii.).

Sales.—E. van Dishoeck, The Hague, June 9, 1745, No. 32 (170 florins).

Amsterdam, November 6, 1749, No. 11 (200 florins).

Philip van Dijk, The Hague, June 13, 1753, No. 62 (210 florins).

Fr. van der Velde, Amsterdam, September 7, 1774 (1550 florins).

(Van Cattenburch and) De Waart, The Hague, September 29, 1779, No. 1 (212 florins, Brakel or Schouman).

J. Tak, Soeterwoude, September 5, 1781, No. 4 (1110 florins, Van der Vinne).

In the collection of Mlle. Hoofman, Haarlem, 1829-1842 (Sm.); sold, June 2, 1846.

Sales.—Marquis de Salamanca and others, Paris, January 25, 1875.

Baron de Beurnonville, Paris, May 9, 1881.

In the collection of Prince Liechtenstein, Vienna.

In the collection of M. Heckscher, Vienna, till about 1897.

In the possession of the Paris dealer Ch. Sedelmeyer, 1898 catalogue, No. 17.

Now in the collection of O. Huldshinsky, Berlin.

120. A WOMAN PARING FRUIT, WITH A BOY. M. 276.—In the right foreground of a room a woman sits at a table paring fruit; a boy stands beside her, eating out of a pot. In the left foreground is an earthenware pan. A ship hangs from the ceiling. Beside an open window on the left is a table, with a lace pillow and a candlestick upon it; near it are a chair and a broom. In the centre is a pillar, with a winding staircase round it. On the right is the hearth, above which hangs a print—possibly a portrait of Rembrandt. This is an early work, dating from 1630 to 1635.

Panel, 18 inches by 14 inches.

At Dessau in 1863 (Parthey, i. 353).

Now at the Amalienstift, Dessau, No. 440.

121. A GIRL CHOPPING ONIONS. Sm. 33; M. 251.—A girl, who looks towards the spectator, stands at a table, chopping onions in a large wooden tub. At the left-hand corner of the table is an overturned pewter-pot, with some onions. Behind the table stands a laughing boy with a feather in his cap; he holds up an onion. By the window to the left is a candlestick; a dead cock hangs on the wall above. At the back is the hearth. A bird-cage and a curtain, which is caught up in folds, hang from the ceiling.

Signed and dated 1646; panel, 8 inches by 6½ inches.

This is not a pendant of 184 (in the same collection) as M. suggests, since the dimensions differ too widely; *see* Martin, ch. ii.

Described by Waagen (ii. 6) and by Descamps.

A copy, canvas on panel, was in the sale, Comte de Turenne, Paris, May 17, 1852, No. 20 (204 francs).

Exhibited at the British Gallery, 1826-27.

Sales.—Comtesse de Verrue, Paris, March 27, 1737.

Gaignat, Paris, December 1768 (5145 francs).

Grandpré, Paris.

Prince de Conti, Paris, April 8, 1777 (7300 francs, Mercier).

Duc de Choiseul, Paris, December 10, 1787.

De Choiseul-Praslin, Paris, February 18, 1793 (8000 francs, Paillet).

John Trumbull, London, February 1797, No. 66 of the second day (£70:7s., Bryan).

Bryan, London, February 17, 1798, No. 33 of the third day (£90:6s.).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 35 (4000 florins, Telting).

In the British Royal Collection, 1829 (Sm.).

Now at Buckingham Palace, London, 1885 catalogue, No. 20.

122. A HERRING-WOMAN PARING APPLES. Sm. 119; M. 275.—A three-quarter length. A woman sits in the open, before a house, facing three-quarters left; in her lap she has a dish of apples, one of which she is paring. She wears a black hat over a white cap and a white collar and kerchief. On a bench in the right foreground are a tub of herrings, some garlic, and bread; above these hang some flat fish. High up is a cage. In the right background, in a recess of the house-wall, is a beer-jug. At the back is seen the "Blauwpoort" at Leyden.

Signed in full on the bench and dated 1667; panel, 12 inches by 10½ inches.

Sale.—(Probably) Gillis van Hoven, Amsterdam, March 24, 1755, No. 21 (38 florins, Nijhuys).

In the Zweibrücken Gallery.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 398; where it was in 1829 (Sm.).

123. A Woman Cook cutting a Cabbage. M. 272a.

In the collection of Queen Christina of Sweden. (*See* Granberg, i. 56, No. 198; and Martin, ch. ii.)

123a. A Girl with a Jug.

10½ inches by 7½ inches.

Sale.—Cornelius Wittert, Rotterdam, April 11, 1731, No. 26 (300 florins).

123b. A Woman scraping Turnips.—With many accessories.

Sale.—Amsterdam, April 2, 1734, No. 4 (50 florins).

123bb. A Woman Cook.—A dog lies in the foreground.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, i. 7.

Sale.—Comtesse de Verrue, Paris, March 27, 1737, No. 77 (850 francs 16).

123c. A Girl pouring Milk into a Dish.—With many accessories.

Perhaps identical with 179.

Sale.—Count van Hogendorp, The Hague, July 27, 1751, No. 4 (155 florins).

123d. A Girl cleaning a Lantern. M. 277.—In the background is a woman with two children.

Panel, 7½ inches by 6 inches.

Sale.—The Dowager Van den Sanden, *née* Munter (323 florins, Lormier).

In the catalogue of W. Lormier, The Hague, about 1754, No. 70.

Bought by Prince Galitzin, November 10, 1756 (525 florins).

123e. A Woman pouring Milk from a Jug into a Dish. M. 271a.

Panel, 4 inches by 5 inches.

Sale.—W. Lormier, The Hague, July 4, 1763, No. 71 (105 florins, Versola); *see* Hoet, ii. 421.

123f. A Woman cutting Vegetables. M. 281.

Panel, 10½ inches by 8½ inches.

Sale.—Van Susteren, Antwerp, June 26, 1764, No. 7 (200 florins).

124. **A Kitchen.** Sm. Suppl. 41; M. 272*b*.—A kitchen with numerous cooking utensils in the foreground and on a table at the side, near which is a young woman in shadow.

Panel, about 8 inches by 11 inches.

In a private collection in Groningen, 1842 (Sm.).

124*a*. **A Woman cleaning Fish.**—Vigorous in colour and delicately painted. By Dou or in his manner.

Panel, 7½ inches by 6½ inches.

Sale.—A. de Beurs Stiermans and others, Rotterdam, April 23, 1845, No. 22 (240 florins, Lamme).

124*b*. **An Old Woman paring Apples.**—She wears a red dress and a black felt hat. Near her are some fish and other objects.

Panel, 12½ inches by 9 inches.

Possibly a copy of the Munich picture (122).

Sale.—P. J. and B. van der Meulen of Coblenz, Amsterdam, August 22, 1850, No. 16 (500 florins).

124*c*. **A Woman Cook chopping Vegetables.**—She stands at a table, which is almost covered with a light purple cloth. On the table are a wooden tub, a plate of herrings, a loaf, pots, a kettle, an overturned pewter pot, and other things. The hearth is at the back.

Panel oval, 11 inches by 9 inches.

Sales.—Charles de Man, Antwerp, September 9, 1816, No. 15 (720 florins, Stevens).

Stevens, Antwerp, 1837, No. 37.

Antwerp, August 27, 1844, No. 36.

Baillie, Antwerp, April 22, 1862, No. 19 (1950 francs, L. Joostens).

124*d*. **A Woman Cook scouring a Pewter Pot.**

Canvas, 10½ inches by 13 inches.

Sale.—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 5 (58 florins).

124*e*. **Two Maid-Servants in a Kitchen.**—In a kitchen, the floor of which is strewn with vegetables of all kinds, a tea-urn, a kettle, pots, and other objects, a woman cook sits at a table conversing with another woman who brings poultry.

Canvas, 15½ inches by 12½ inches.

Sale.—A. Bachmer, Cologne, September 30, 1889, No. 34.

125. **The Woman Cook.**—She sits peeling potatoes at a table covered with cooking utensils.

Signed in full and dated 1633; canvas, 14 inches by 11½ inches.

Sale.—Van Robert and others, Cologne, March 27, 1893, No. 69.

125*a*. **A Girl cleaning a Copper Kettle.**

8½ inches by 6½ inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 9.

125b. A Young Girl cleaning a Kettle.—In the centre of a room stands a young woman, seen from the left, who bends over a tin kettle which she is polishing. She wears a red jacket, with a white kerchief and cap, a brown skirt and a greyish-green apron; her sleeves are rolled back and her skirt pinned up. She rests the kettle on a tub, in front of which is a large lantern. In the left-hand corner of the room is a large table with a green cloth; pots and pans lie on the floor in front of it, and underneath it is an overturned pewter pot. On the back wall hangs a map. In the right-hand corner is an arm-chair.

Panel, 19 inches by 17 inches.

Sale.—P. Mersch, Berlin, March 1, 1905, No. 22.

126. THE WOMAN SELLING CAKES AND FRUIT.
Sm. Suppl. 52; M. 270.—On the right a woman in a blue dress with red sleeves sits facing left. She has a pan in one hand, and with the other hand takes a coin from a little girl in a red skirt and yellow bodice. In the middle distance another little girl is eating a pancake. In the foreground is a three-legged stool, beside the pot of dough for the pancakes; near these is a puppy. On the right are a basket standing on a tub, and a pair of scales. High up on the right a man looks out of a window; on the window-sill are a jug and some fruit. In the background is a landscape. In the left foreground is a withered tree. This is a very fine picture, but it is very dirty and is covered with a dirty glass.

Panel, 17½ inches by 14 inches, with rounded top.

Now in the Uffizi Gallery, Florence (not in the 1891 catalogue), where it was in 1842 (Sm.).

127. THE YOUNG GIRL SELLING FRUIT.—A young girl in a red jacket and brown apron, with a basket of grapes on her arm, converses with an old woman, who leans on the half-door of her house and offers the girl a coin. On the ground is a basket of fruit; to the right is a barrow full of vegetables.

Panel, 17 inches by 12 inches.

Described by Sm. as a Metsu (*see* Metsu, 48; Sm. 50). Waagen thought it an early work of Metsu's in the manner of Dou. Catalogued as a Dou in the Royal catalogue.

Sm. compared it with a similar picture by Metsu, now in the Wallace collection (33); this may have been the picture of the following sales:—

Sales.—(Possibly) J. Danser Nijman, Amsterdam, August 16, 1797, No. 159 (750 florins).

(Possibly) G. Crawford of Rotterdam, London, 1806 (£252).

(Possibly) At Christie's, London, 1807 (£189).

According to Sm. it was in the Marquess of Hertford's collection before 1833, but this seems to be a mistake.

Now at Buckingham Palace, London, 1885 catalogue, No. 141; Sm. saw it in the Royal Collection in 1833.

128. THE HERRING-WOMAN AND THE BEGGAR.
Sm. 112; M. 268.—A beggar solicits an alms from an old woman who sits in front of a ruin selling herrings and vegetables. The old woman is taking money from a maid-servant who stands behind a castle between

her and the beggar. On the right is a barrow standing on end; a basket and a couple of pots are hung on the top of it. On the left is a withered tree. Through an archway is seen the "Blauwpoort" at Leyden.

Signed in full on a tub in the right-hand bottom corner, and dated 1654; panel, 18 inches by 23½ inches.

In the Mannheim Gallery.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 395; where it was in 1829 (Sm.).

128a. The Herring-Woman.—The woman holds a herring in one hand and with the other takes a coin from a boy who leans with both hands on a pan. [Compare 191.]

Panel, 12 inches by 10 inches.

Sale.—Boymans, Utrecht, August 31, 1811, No. D 17.

128b. The Retail Shop. M. 261a.—Probably similar to 187. According to Waagen it hung so high that no definite opinion could be formed about it.

In the Oppenheim collection, London, 1854 (Waagen, ii. 329).

128c. The Poultry-Woman. M. 269.—A poultry-woman converses with a countryman. In the centre is a maid-servant followed by another rustic. To the right is a dog.

Panel, 8 inches by 6 inches.

Sale.—C. H. de L., Brussels, March 2, 1887.

128d. A Vegetable Stall.

Panel, 11 inches by 14 inches.

Sale.—Britten Slee and others, London, March 25, 1901, No. 117.

129. A LADY AT HER TOILET. Sm. 123; M. 303.—In a lofty room a lady in a yellow silk dress and a fur-trimmed jacket sits before a toilet-table, covered with a Persian carpet, which stands near a half-open window. She is adjusting her earrings and looks to the left at the glass, which is so placed that the reflection of her face in it is visible. A maid-servant stands behind her, fixing hairpins in her hair. On the toilet-table are a white cloth and a finely wrought metal flask on a stand. The room is hung with gilt tapestry. A large curtain is caught up in folds on the right; in front of it is a wine-cooler. To the left is a stool. There are pictures on the back wall, and a cage hangs from the ceiling. A flat stone arch frames the picture at the top. "This very capital and beautifully finished picture may be numbered among the choicest of this artist's works" (Sm.).

Signed in full under the chair, and dated 1667; panel, 30 inches by 23½ inches.

Sales.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 24 (75 florins, Van der Werf).

H. van der Werf, Rotterdam, April 19, 1816, No. 8 (430 florins, Durselen).

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 407; formerly in the Electoral Gallery, at Munich, in 1829 (Sm.).

130. A WOMAN COMBING A BOY'S HAIR. Sm. 115 ; M. 296.—An old woman with spectacles sits facing left, in the centre of a large room with an open window. She is combing the hair of a boy who squats on the ground and leans his head on her lap. He holds up his right hand and looks upward ; his stocking has come down his leg. Behind him in the half-shadow is another boy blowing out a pig's bladder. In the left foreground an overturned pewter pot lies on a tub. On the right is a barrow, with turnips and cabbages in it, and a kettle in front. At the window to the left hang a cage, a pair of bellows, and a rope of onions ; on a small table near is a candlestick, with other things. A second bird-cage hangs from the ceiling.

Signed in full on the tub ; panel, 14 inches by 12 inches.

At Schleissheim, 1776.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 404.

131. A WOMAN COMBING A BOY'S HAIR. M. 296a.
—A replica of the Munich picture (130).

In the collection of Sir F. Cook, Bart., Richmond.

131a. An Old Woman combing a Child's Hair. M. 296b.
Panel, 17 inches by 17½ inches.

Sale.—Duc de Talleyrand, Valençay et Sagan, Paris, December 24, 1899 (1700 francs).

132. A LADY PLAYING ON THE VIRGINALS. M. 301.
—A lady sits in profile to the left at the virginals, placed on a table before a window, and turns her head to the spectator. She wears a light blue jacket, a greyish dress, and a white apron. In the background is a screen. To the right is a large curtain looped up over a table with a cloth, on which lies a flute and an open music-book. A violoncello is leant against the table, under which is a wine-cooler. A bird-cage hangs in the centre. Technically, the picture is wholly in the style of Dou, but the curtain is somewhat hard in treatment, and in colour reminds one of Naiveu.

Panel, 14½ inches by 11 inches.

Exhibited at the Royal Academy, 1854.

In the De Bye collection, Leyden, 1665, No. 2.

In the possession of the London dealer Noel Desenfans (1745-1807), No. 127 ; he bequeathed his collection to his friend Sir P. F. Bourgeois, R.A., who left it to Dulwich College.

Now in the Dulwich College Gallery, London, No. 106.

133. A YOUNG LADY PLAYING ON THE VIRGINALS.
Sm. 45 and Suppl. 14 ; M. 301a, and *see* M. 301 and M. 302.—A young lady, seen at three-quarter length in profile to the left, sits playing on the virginals, placed on a table covered with a Persian carpet. She turns her head to the spectator. She wears a green velvet jacket trimmed with white fur and an apron. A curtain is drawn back above her to the right. In the left background, through an open door, is seen an adjoining room

in which two gentlemen and a lady sit at table by an open window ; a man-servant gives one of the gentlemen a glass of wine.

Panel, 15 inches by 12 inches.

Described by Descamps in the Issenheim collection, 1754.

Exhibited at the British Gallery, 1821.

Sales.—(Possibly not all referring to the same picture.)

Maréchal d'Issenheim, Paris, 1754.

Comte du Barry, Paris, November 21, 1774 (5000 francs).

Prince de Conti, Paris, April 8, 1777 (5000 francs, Langlier) ; a note by Glomy in a copy of Blanc's *Trésor*, p. 380, says that this came from a sale at Langford's, London, and was there regarded as a copy by Schalcken.

Paul Benfield, London, June 21 or July 2, 1799 (£210, or £231, according to Sm.).

J. Gildemeester Jansz, Amsterdam, June 11, 1800, No. 34 (975 florins, Labouchere).

William Wells of Redleaf, London, May 12, 1848.

In the collection of the Earl of Northbrook, London.

In the possession of the London dealers Thomas Agnew and Sons.

Now in the Gould collection, New York.

133a. A Young Lady playing on the Virginals. M. 302b.

In the De Bye collection, Leyden, 1665, No. 23.

133b. A Young Lady playing on the Virginals. Sm. Suppl. 50 ; M. 236.—A young lady in a grey gown trimmed with ermine sits in nearly a front view at an arched window playing on the virginals. A curtain is drawn on one side at the back. Probably similar to the Dulwich picture (132), with which it agrees in dimensions.

Panel, 15 inches by 12 inches, with rounded top.

At Sans Souci, 1763-1786.

In the Brandenburg Palace, Potsdam, 1842 (Sm.) ; probably there still.

133c. A Woman playing the Lute.—A young lady in a rich costume sits at a table, playing the lute ; a music-book lies in her lap.

Panel, 8½ inches by 7½ inches ; oval.

Sale.—Amsterdam, August 6, 1810, No. 26 (150 florins, Coclers or Ketelaar).

134. A Young Lady at the Spinet. M. 302a.—She stands, wearing a dark dress.

Signed in full ; panel, 23 inches by 18 inches.

Exhibited in Vienna, 1893, by the owner G. R. von Epstein.

134a. Boy and Girl. M. 300.

Inventory of the widow Abr. Le Pla, née Mabus, Leyden, 1673.

135. A Boy eating Broth. Sm. 60 ; M. 297.—A boy with a brown cap and a frill round his neck stands at a table covered with a cloth, on which are a pewter pot and a lantern. He holds a bowl of broth in his left hand and a spoon in his right.

Panel, 6 inches by 5 inches.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738, No. 26 (120 florins).
 J. van der Marck, Amsterdam, August 25, 1773, No. 63 (340 florins, Foquet).
 Nogaret, Paris, 1780 (2000 francs).
 Destouches, Paris, March 21, 1794.

136. A Boy blowing Soap-Bubbles. M. 267.—On a table are a chip-basket, a calabash, and a turban, and at the side a skull, an hourglass, and a hat, only the plume of which is visible. Behind the table stands a fair-haired boy facing the spectator; he is blowing soap-bubbles, and watches one floating away.

Signed in full; panel, 19 inches by 15½ inches.

See Granberg, i. 470.

Exhibited at Stockholm, 1884.

In the collection of Countess A. Sparre, Stockholm.

136a. A Boy blowing Soap-Bubbles.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 5 (160 florins).

136b. Interior.

Canvas, 24 inches by 19 inches.

Sale.—St. Amaro, Frankfort, June 5, 1844, No. 10.

136c. Interior with Figures. M. 308.

Exhibited at the Cercle Artistique, Antwerp, 1874, by the owner, Josef de Bom (see *Ned. Kunstbode*, 1874, p. 130).

136d. An original Picture.

Among the goods of Daniel Bogaert, Delft, 1676, according to inventory drawn up by the notary R. van Edenburgh. (A. Bredius.)

136e. A Shrine with painted Doors.

Sale.—Amsterdam, April 20, 1701, No. 3 (101 florins).

136f. A Man at a Window.—A half-length of a bearded man, wearing a fur-trimmed cloak and a cap, at a window overgrown with vine. Panel, 6 inches by 5½ inches.

Probably not by Dou, to judge from the photograph.

Sales.—A. Langen (Munich), June 5, 1899, No. 27 (bought in).

Schippers and others, Berlin, February 19, 1900, No. 94.

137. THE OLD SCHOOLMASTER. Sm. Suppl. 8; M. 76.—

At an arched window of stone, an old schoolmaster sits facing half left at his desk, and mends his pen. He wears glasses on his nose, and has a soft cap. A bird-cage hangs to the left. On the window-sill are a parchment and an hourglass. The window curtain is drawn back, and shows several children writing at a table. A boy enters the room with his hat in his hand and a book under his arm. The curtain is not very delicately rendered.

Signed in full on the desk, and dated 1671; panel, enlarged on all sides, and now measuring 12½ inches by 9½ inches.

Sale.—(Possibly) Schloss Loo, Amsterdam, July 26, 1713, No. 32 (1030 florins).

Now in the Dresden Gallery, 1902 catalogue, No. 1709; said by an old authority to have been noted in the inventory of 1722, but Woermann declares that it was first mentioned in the 1817 catalogue.

138. An Old Man with a Book. M. 70.—At an arched window of stone, adorned with bas-reliefs, an old man sits meditating, with a book on the window-ledge before him. A vase of flowers stands at the side.

Panel, 8 inches by 6½ inches.

Sale.—G. G. Baron Taets van Amerongen, July 3, 1805, No. 12 (405 florins, Josi).

139. THE DOCTOR. M. 95.—At an arched window, with a curtain drawn up on the right, a doctor stands examining a urine-glass. An old woman, having a basket on her arm, stands with clasped hands awaiting the verdict. High up on the left hangs a clock with weights, marking the time as half-past five. On the window-sill in front are the doctor's diploma, a brass bowl, a cloth, and a case of instruments. In front of the window to the left is a pot of pinks in bloom.

Signed in full; panel, 5½ inches by 4½ inches.

Now in the Copenhagen Museum, 1904 catalogue, No. 92; acquired in 1700.

140. A Sick Woman at the Physician's. Sm. 8, 88, and *see* 56; M. 92a.—Replica of the St. Petersburg picture (142).
23 inches by 16 inches.

Described by Waagen, iii. 184.

Exhibited in London, 1885, No. 76.

Sales.—Cornelius Wittert, Rotterdam, April 11, 1731, No. 24 (400 florins), and October 7, 1733, No. 13 (525 florins).

Hart Davis, London, 1814 (£236: 10s.).

In the collection of Sir Philip Miles, Leigh Court.

Now in the collection of A. P. Heywood Lonsdale, London.

141. THE PHYSICIAN AND THE WOMAN WITH A CHILD. Sm. Suppl. 44; M. 86a and 94.—At an arched window is a physician wearing an elegant costume. He holds a urine-glass up to the light and turns to a woman, with a sick child in her arms, who stands waiting. On the window-ledge are a brass basin, two books, and an hourglass. A curtain hangs partly over the window. A good picture.

Signed with the full name in relief on the centre; canvas, 14 inches by 11 inches, with rounded top.

Sales.—Chevalier Erard, Paris, April 23, 1832, No. 77 (3099 francs).

The dealer Nieuwenhuys, 1833 (£157: 10s.).

Héris, March 25, 1841, No. 17 (8101 francs, Mennechet).

Thévenin, Paris, January 27, 1851 (5800 francs).

In the Pescatore collection, Paris—bequeathed to Luxemburg.

Now in the Luxemburg Museum, 1872 catalogue, No. 22.

142. A Sick Woman at the Physician's. Sm. 56 and Suppl. 45 ; M. 92.—Through an arched window is seen a room. An old physician, wearing a brown costume, a large grey cloak trimmed with purple velvet, and a green and red cap on his head, stands facing left at the window, and thoughtfully examines a urine-glass. To the left, near an open window, stands an old woman with clasped hands ; she carries a basket on her arm. On the window-ledge in front are the physician's sealed diploma, a pewter basin, mortar, globe, open folio, bottle, and candlestick. In front of the physician is a reading-desk covered with blue leather, on which are books and a skull. At the back are seen a bottle on a shelf, and the fireplace, with a balustrade above. A plaster Cupid is suspended from the ceiling. The window-curtain is drawn back on both sides. [Compare 140.]

Signed in full on the diploma ; panel, 24 inches by 19 inches.

A copy, from the collection of Eveillard de Livois.

Described by Descamps as in the Van Hoeck collection, 1754.

Engraved in the Choiseul Gallery.

Sale.—Duc de Choiseul, Paris, April 6, 1772 (19,158 francs, for the Empress Catherine).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 903.

143. THE PHYSICIAN AND A SICK WOMAN (or, The Water Doctor). Sm. 124 ; M. 93.—At an arched window, a young physician facing three-quarters left, examines a urine-bottle which he holds up to the light. At a closed window behind him to the left an old woman with a basket on her right arm stands wiping her eyes with her apron. On the window-ledge to the right is an open anatomy book ; to the left is a richly worked flagon, a pewter dish, and a carpet. The window-curtain above is drawn back. Under the window-ledge is a relief of children playing with a he-goat, by Duquesnoy. The figures are half-length. A good picture.

Signed in full in the centre of the ledge and dated 1653 ; panel, 19½ inches by 14½ inches, with rounded top.

A copy by J. A. van Staveren is in the Six collection, Amsterdam.

In the collection of the Archduke Leopold Wilhelm.

Now in the Vienna Picture Gallery, 1896 catalogue, No. 1377, where it was in 1829 (Sm.).

143a. The Physician and a Sick Woman. M. 93a.—A copy or replica of 143.

Engraved by Muxel.

Now in the Leuchtenberg Gallery, St. Petersburg, 1885 catalogue, No. 147.

144. THE DENTIST. Sm. 128 ; M. 87.—At an arched window with a red curtain stands an old dentist with a red fur cap. He lays his left hand on the head of a young man, who, with a look of anguish, is holding his mouth. With a look of triumph, the dentist flourishes in his right hand the tooth which he has just drawn. In front of him on the window-ledge are his diploma and a basin of water.

Signed in full in the centre foreground and dated 1672 ; oak panel, 12 inches by 9½ inches.

A copy is at Schwerin, No. 331.

Sale.—Adriaan Bout, The Hague, August 11, 1733, No. 48 (1805 florins) ; but the description in the sale catalogue mentions three figures instead of two.

In the Dresden catalogue of 1817.

Now in the Dresden Gallery, 1902 catalogue, No. 1710.

145. THE DENTIST. Sm. 26 ; M. 88.—At an arched window with a red curtain, an old man sits facing left with his head thrown back, while the dentist feels for the offending tooth with his right forefinger. At an open window to the left, behind the dentist, an old woman with a basket on her arm clasps her hands and watches anxiously. A small stuffed crocodile hangs from the ceiling. On the window-ledge to the right is a pot of pinks in bloom ; to the left are a basin, a bottle, and a large mussel. In the right background is a staircase. Painted about 1650, according to Dr. Bode.

Signed in full on the flower-pot ; panel, 15 inches by 12 inches, with rounded top.

A copy, possibly by J. A. van Staveren, is at Aschaffenburg, No. 173.

At the Louvre, 1806-1815.

Now in the Picture Gallery at Schwerin, 1890 catalogue, No. 327.

146. A Surgeon operating on a Girl's Mouth. M. 97.—At an arched window a young surgeon operates on the mouth of a girl who sits on an arm-chair to the right. She seeks to prevent him with her right hand. On the window-ledge are a brass basin, a case of instruments, and a water-bottle. Above are a curtain and a sort of chandelier, with barbers' basins suspended from it. In the left background an old woman sits at a window.

Panel, 13 inches by 11 inches, with rounded top.

Not in Lormier's possession, as Martin supposes.

Engraved by Lewis in the Airlie Gallery.

Sale.—Cornelius Wittert, Rotterdam, April 11, 1731, No. 27 (1130 florins).

146a. A Surgeon operating on an old Woman's Mouth. M. 98.—In the foreground is a flower-pot. [Pendant to 190.]

Panel, 16 inches by 12 inches.

In the inventory of the Landgraf Carl of Hessen-Kassel, 1730 ; and in that of the Schloss Altstadt, 1783, No. 10.

147. The Dentist. M. 90b.—This differs entirely in composition from the Dresden picture (144). It is rich in detail, and transparent and delicate in execution.

In the Wynn Ellis collection, London, 1854 (Waagen, ii. 295).

148. The Dentist. Sm. 89 ; M. 90.—At a window an old man is having a tooth drawn. An old woman, leaning on a basket, stands

waiting at the back. On the window-ledge in front are a pot of pinks, a barber's basin, a skull, and a bottle.

Panel, 18½ inches by 14 inches.

Engraved by J. Taylor.

In the Forster Gallery.

Sales.—Hart Davis, London, 1814 (£80 : 17s.).

Duc de Morny, Paris, May 31, 1865, No. 46 (8000 francs).

149. THE OPERATION ON THE HEAD.—At an arched window a bald-headed old man sits to the left; his hat lies on the window-sill. A surgeon wearing a cap operates on the old man's head, holding him by the chin with his left hand. The old man clenches his right hand and makes a grimace of pain. On the window-ledge are pots and surgical implements. In the right background a maid-servant is cleaning a kettle, which she stands on a tub. A curtain hangs from the top of the window. In the left background are shelves full of various objects. To judge from the photograph this picture is an original.

Panel, 11½ inches by 9½ inches.

In the collection of W. Ritter, Val de Ruz, near Neufchâtel.

150. A MAN AND WOMAN AT TABLE. M. 268a.—At an arched window, an old man facing the spectator and an old woman in profile to the left sit eating a meal at a table. The man, who wears a broad felt hat, is cutting bread. The woman, who has a white cap and collar, is drinking from a glass. On a table-cloth to the left of the table are a flat fish and a beer-jug. A bird-cage is placed high up in the window. On the window-ledge in front are some carrots and onions to the left, and a gillyflower plant to the right.

Panel, 14 inches by 12 inches.

It has a false signature of F. van Mieris, to whom it is ascribed in the catalogue. Recognised by Dr. Hofstede de Groot and by Dr. Valentiner independently as a Gerard Dou.

Now in the Uffizi Gallery, Florence, 1891 catalogue, No. 945.

151. A BOY WITH A BIRD-SNARE AND A GIRL WITH A PAIL (or, The Sparrow Bottle). Sm. 57 and Suppl. 46; M. 264.—At an arched window, beneath which is a bas-relief of boys by Duquesnoy, stands a boy holding a snare. A girl, with a pail of eatables on her arm, lays her left hand on the boy's shoulder. Both of them look at a sparrow in a birdcage at the side of the window. A brass chandelier and a greenish curtain hang from the top. A very fine picture, known as "het Mossepotje" ("the sparrow bottle").

Panel, 9 inches by 6 inches, with rounded top.

Described by Waagen, iii. 395.

Sales.—D'Orvielle, Amsterdam, June 15, 1705, No. 3 (1100 florins).

Amsterdam, September 12, 1708, No. 9 (525 florins).

Count van Wassenaar-Obdam, Amsterdam, October 25, 1769 (2700 florins, Fouquet).

G. F. J. de Verhulst, Brussels, August 16, 1779 (5520 florins; see letter in Martin, ch. v.).

Now in the collection of the Duke of Rutland, Belvoir Castle, where it was in 1842 (Sm.).

152. THE VIOLIN-PLAYER. Sm. 130; M. 172.—At an arched window of stone, with a curtain drawn back, a violin-player stands with smiling face turned to the spectator. He has long curls, on which his hat is set awry, and wears a brown jacket. His music-book lies before him on the window-ledge, and his sword is leaning against the window to the right. In the left background is a landscape on an easel, with a globe behind it. Beneath the window-ledge in front is a bas-relief of children playing with a he-goat, by Duquesnoy. This is not a portrait of the artist—as Sm. thought—according to Martin and the Dresden catalogue. Dou was then fifty-two. But the sitter was probably an artist, to judge from the background.

Signed in full on the window-ledge and dated 1665; panel, 16 inches by 11½ inches.

See Martin, p. 53.

A copy of this or of the St. Petersburg picture (153) is in the Lasienski collection at Warsaw (M. 172*b*).

Acquired by Le Leu from the Araignon collection, Paris, in 1749, for Dresden.

Now in the Dresden Gallery, 1902 catalogue, No. 1707.

153. THE VIOLIN-PLAYER. M. 172*a*.—A replica of the Dresden picture (152), similarly signed and dated, and unquestionably genuine.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 906.

153*a*. The Violin-Player. M. 172*c*.—A replica or copy of the Dresden picture (152).

Sale.—Piérard of Valenciennes, Paris, March 20, 1860 (according to Martin, but not in the sale catalogue).

153*b*. The Violin-Player.—A replica of the Dresden picture (152).

Sale.—Buckley and others, London, May 4, 1901, No. 27.

154. THE VIOLIN-PLAYER. Sm. 74 and Suppl. 51; M. 173 and 173*c*.—At an arched window, with a bird-cage to the left, a man stands facing three-quarters left and plays the violin. The man is the same sitter as in "The Quack Doctor" at Munich (68), which is dated 1652. A music-book lies open before him on the window-sill, over which hangs a carpet, partly covering a bas-relief of children playing with a he-goat, by Duquesnoy. In the background are a man grinding colours and another looking at him (Sm.). Not a portrait of the artist, according to Martin.

Dated 1651; panel, 12 inches by 8 inches, with rounded top.

See Moes, *Iconographia Batava*, 4, treating it as a portrait of Dou.

A copy by Van der Mijl is at Schwerin, and another in the collection of Count Fürstenberg at Herdringen.

Exhibited at Düsseldorf, 1886, No. 79—said to measure 12 inches by 9 inches (Martin, p. 173); and at Abbéville, No. 703, as a work by Van Slingelandt.

Engraved by Delvaux and Ingouf.

Described by Descamps in the Orleans collection, 1754.

Sales.—Duc d'Orleans, 1798 (£315, Davenport).

J. Davenport, London, 1801 (£304 : 10s., according to Sm.).

Richard Walker, London, 1803 (£304 : 10s., according to Sm.).

Philipps, London, 1815 (£346 : 10s., according to Sm.).

Duchesse de Berri, Paris, April 4, 1837, No. 59 (11,228 francs, Hérís).

Hérís, Brussels, June 19, 1846.

In the collection of the late Baron Alphonse de Rothschild, Paris.

154a. The Violin-Player. Sm. 67; M. 173a.—A copy or replica of 154.

Panel, 13 inches by 10 inches. Possibly identical with 154c.

Engraved by Ingouf.

Sale.—Coclers, 1788 (2100 francs).

154b. The Violin-Player. See Sm. 74; M. 173b.—A copy or replica of 154.

Sale.—Robert Strange, London, March 28 and May 9, 1800 (£343 : 7s. and £392 : 3 : 6, according to Sm.).

154c. The Violin-Player. M. 173d.—A copy or replica of 154. 13 inches by 10 inches. Possibly identical with 154a.

See *Magazine of Art*, November 1900, p. 45.

In the collection of W. S. T., Rochester, Kent.

155. THE TRUMPETER. Sm. 41; M. 174.—At an arched window of stone, with a blue curtain embroidered in silver hanging at the top, a trumpeter stands on the left blowing his trumpet. He is richly dressed and wears a plumed cap. On the window-ledge to the left are a silver flagon and a dish—the same objects which are painted on the covers (389) of "The Dropsical Woman" at the Louvre (66). Over the ledge hangs a handsome carpet, partly covering a bas-relief of children playing with a he-goat, by Duquesnoy. In the right background are two ladies and two gentlemen at a table; a maid-servant is pouring out wine. Pendant to 174.

Signed in full on the window-ledge; canvas, 15 inches by 11½ inches.

A copy is at Gotha, No. 241.

In the De Bye collection, 1665, No. 20 (see Martin, appendix iv.).

Sales.—Verhamme, Amsterdam, March 16, 1757 (1925 florins, Braamcamp).

G. Braamcamp, Amsterdam, July 31, 1771 (3120 florins, Locquet).

P. Locquet, Amsterdam, September 22, 1783, No. 75 (7000 florins, Yver).

In the collection of King Louis XV. of France.

Now in the Louvre, 1900 catalogue, No. 2351 (old No. 124).

155a. A Trumpeter. M. 175.—At an arched window. His face is in shadow. The strongest light falls on his hand.

In the possession of Gart, 1781 (Reynolds, ii. 335).

155b. A Violin-Player.

Exhibited at Leeds, 1868, No. 778, by the owner, Sir T. W. Holburne.

155c. A Musician with a Glass at a Window.

Panel, 10½ inches by 8 inches.

Sale.—Bibby, London, June 3, 1899, No. 136.

155d. A Violin-Player at a Window.

Panel, 14 inches by 10 inches.

Sale.—Manley Sims and others, London, March 23, 1903, No. 113.

155e. A Man with a Glass at a Window.

Panel, 9½ inches by 7½ inches.

Sale.—London, January 30, 1905, No. 87.

156. AN OLD WOMAN AT A DOOR. Sm. 122 ; M. 238.—

At the stone-framed door of a house an old woman looks to the right with a beseeching gesture. The lower half-door is closed. The woman is seen at half-length.

Signed in full above to the left ; panel, 11½ inches by 8 inches.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 402.

156a. A Woman at a Window. M. 237a.

Seen in Dou's studio, 1663, by Monconys (*Ned. Kunstbode*, 1880, p. 413).

156b. An Old Woman at an Arched Window.

Sale.—Jan van Beuningen, Amsterdam, May 13, 1716, No. 75 (135 florins).

156c. A Woman at an Arched Window.

Sale.—Amsterdam, September 17, 1727, No. 2 (320 florins).

156d. An Old Woman with a Book.—At a window a well-dressed old woman is seated with an open book in her lap, on which she rests her hands.

Panel.

Sale.—Amsterdam, March 2, 1829, No. 35 (150 florins, Gruyter).

157. A Woman with a Nautilus Cup. M. 245.—At a window a woman sits, looking at the spectator. She wears a velvet cloak trimmed with fur. She holds a fine cup made out of a nautilus shell with a silver-gilt foot. Before her is a table with a green cloth, on which are a gold vase and a liqueur bottle. At the back is a window ; to the right hangs a picture.

Signed in full ; panel, 6 inches by 4½ inches.

Sale.—E. Secrétan, Paris, July 1, 1889, No. 108 (10,200 francs).

157a. A Girl at a Window.

Sale.—D. Grenier, Middelburg, August 18, 1712, No. 116 (121 florins).

157b. A Girl at a Window.

In the Woodburn collection.

Exhibited at Leeds, 1868, No. 668, by the owner, Henry Harvey.

157c. A Girl with a Bunch of Grapes at a Window.

14 inches by 9 inches.

Sale.—Maclean and others, London, July 23, 1900, No. 47.

158. A WOMAN MAKING LACE. M. 247.—At a stone window with a curtain drawn up to the right, a woman sits, turning three-quarters left, but with her face towards the spectator. She is seen to the knees. On her lap is her lace-pillow, into which she sticks her needle, while she holds a bobbin in her left hand. On the window-ledge are an open book and a rose.

Signed in full on the book and dated 1667; panel, 12 inches by 10 inches.

Now in the Karlsruhe Gallery, 1894 catalogue, No. 267.

158a. A Woman making Lace. M. 247a.—A book lies on the window-ledge.

In the De Bye collection, Leyden, 1665, No. 25.

159. THE FISHERMAN'S WIFE (or, The Flax-Winder). Sm. Suppl. 22; M. 229.—At an arched window of stone an old woman looks out. She wears a broad-brimmed black hat, a white cap, and a yellowish-brown jacket over a black bodice trimmed with fur. She holds a reel in her left hand and a cord-winder in her right. She turns her head slightly to the right. Behind her to the right is the open casement. In the left background is the hearth. A bird-cage hangs above the woman's head. Cut in the stone below the window is the date "MDCLIII." A "jewel of art" (Sm.).

Signed in full above the inscription, and dated a second time 1653; panel, 12 inches by 9½ inches.

In the Winkler collection, Leipzig, 1765, No. 319.

Sales.—Talleyrand, Paris, July 7, 1817 (3780 francs); not in the catalogue printed by Buchanan (ii. 306, etc.).

D. Teixeira, junior, The Hague, July 23, 1832, No. 17 (2600 florins, Brondgeest, for C. Bagot).

Sir Charles Bagot, London, June 18, 1836 (£205:16s., Van der Hoop).

In the Van der Hoop collection, Amsterdam.

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 793 (old No. 281).

160. A WOMAN WITH A REEL. Sm. 28 and Suppl. 21; M. 284.—At an arched window of stone an old woman sits facing three-quarters left. She wears a white cap, collar and kerchief, a grey jacket with red sleeves, and a blue apron. She holds in her left hand a reel, round which she is winding yarn. She wears spectacles and has her mouth open. She is seen to the knees. To the left is a window, through which is seen a building with a spire. The woman is the same sitter as in the St. Petersburg pictures (94 and 191). A pendant to "The Woman reading" (94).

Signed in full; panel, 12½ inches by 9 inches; originally of the same size as the pendant (10 inches by 8 inches), but since enlarged all round.

Engraved by Wille as "La Divideuse."

A copy is in the possession of Wedewer, Wiesbaden.

Sales.—(Possibly) Hoek, 1719—uncertain (*see* 160a) because the dimensions are not stated.

N. C. Hasselaar, Amsterdam, April 26, 1742, No. 3 (465 florins, Field-Marshal Comte de Vence); the picture still measured 10 inches by 8 inches.

Comte de Vence, Paris, February 11, 1761 (2567 francs, De Julienne).

Julienne, March 30, 1767 (3101 francs, Count Cobentzl).

In the possession of the Empress Catherine II.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 909.

160a. **A Woman with a Reel.** *See* M. 284.

Sale.—Jacob van Hoek, Amsterdam, April 12, 1719, No. 28 (375 florins).

160b. **An Old Woman with a Reel.** M. 285.—She has spectacles on her nose, and is apparently Dou's mother.

Panel, 9½ inches by 8 inches.

Sales.—Amsterdam, September 25, 1743, No. 5 (61 florins).

Amsterdam, April 24, 1838, No. 9 (184 florins, Netscher); described as by Dou, or in his manner.

J. J. de Jean Jacques de Faesch, Amsterdam, July 3, 1833, No. 11 (94 florins, Jansen).

161. **A Young Girl with a Parrot.** Sm. 46; M. 234 and 235.—At an arched window, with a red curtain to the left, a young girl stands. She has taken a parrot out of a finely wrought cage which she holds in her left hand, and she allows the bird to sit on her right hand. She wears a yellow jacket over a white chemisette, and has earrings in her ears. [*Compare* 161a.]

A false signature is in the left-hand bottom corner; panel, 9 inches by 7½ inches, with rounded top.

Exhibited at the Arti Exhibition, Amsterdam, 1872.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 105 (6000 francs).

Blondel d'Azincourt, Paris, February 10, 1783 (5210 francs).

J. A. van Dam, Dordrecht, June 1, 1829, No. 32 (1120 florins, P. J. and B. van der Meulen). Regarded as by Van Tol.

P. J. and B. van der Meulen of Coblentz, Amsterdam, August 22, 1850, No. 15 (1900 florins).

Now in the collection of G. C. Crommelin, junior, Amsterdam.

161a. **A Girl at a Window with a Parrot and a Cage.** M. 235a.—Probably identical with 161.

In the De Bye collection, Leyden, 1655, No. 17. (*See* Martin, Appendix iv.)

162. **The Bird-Cage.** M. 265.—In an embrasure of hewn stone two children converse about a bird in a cage hanging on the wall. The girl leans her hand on a brass pail full of apples. In the background is a spacious room.

Panel, 10½ inches by 8 inches.

A copy by D. van Tol was in the sale :—Danoot, Brussels, December 22, 1828, No. 81.

Sales.—J. A. Bennet, Leyden, April 10, 1829, No. 53 (400 florins, Van den Berg).

J. B. Mettenbrinck, Amsterdam, April 16, 1861, No. 7 (705 florins, Wendelaar).

D. van der Wijnpersse, The Hague, March 1, 1871, No. 6 (1130 florins, Van Gogh, Brussels).

163. A Girl at a Window with a Parrot.

Panel, 9 inches by 7 inches.

Exhibited at the British Institution, 1854 and 1867.

Sale.—London, July 7, 1600, No. 80.

164. A Girl with a Mouse-Trap at a Window. Sm. 62; M.

233.—At a window a girl shows a mouse-trap to a kitten which she holds under her arm. On the left hangs a duck. On the window-sill lies a pewter pot. Vine shoots grow up the sides of the window.

Dated 1645; panel, 13 inches by 9½ inches.

Sales.—Comte de Merle, Paris, March 1, 1784 (900 francs).

Chevalier Erard, Paris, April 23, 1832, No. 78.

Lady Page Turner and others, London, February 21, 1903, No. 19.

165. A WOMAN WATERING FLOWERS. Sm. 50; M.

244.—At a window with a flat arched top, a woman stands facing left, and waters, with a large earthenware jug, a pot of flowers standing to the right of the window-sill. She rests her right hand on the sill and holds the jug in her left. She wears a cap and a white collar open in front. To her left is a carpet. A bird-cage hangs high up on the left; to the right is another object.

Signed in full, panel 11 inches by 9 inches.

Described by Descamps; and by Waagen (ii. 6).

Engraved by Marcenay.

Sales.—Randon de Boisset, Paris, February 3, 1777, No. 78 (6300 francs, Marquis de Séran).

Lebœuf, Paris, April 8, 1783 (4900 francs).

In the collection of King George IV., Windsor Castle, 1829 (Sm.).

Now in the Royal Collection, Buckingham Palace, 1885 catalogue, No. 32.

166. A WOMAN WITH A WATER JUG. Sm. 91, and

Suppl. 43; M. 243.—At an arched window a middle-aged woman stands holding an earthenware pitcher. She wears a dark grey jacket with red sleeve, and a brown cap. A pot of pinks stands on one side of the window, and a bird-cage hangs on the other.

Panel, 10½ inches by 8½ inches.

Sale.—G. Th. A. M. Baron van Brien van de Grootelindt of Amsterdam, in whose collection it was in 1829-42 (Sm.); Paris, May 8, 1865, No. 4.

In the collection of the late Alphonse de Rothschild, Paris.

167. AN OLD WOMAN.—She has a white cap and a red dress.

Beside her is a pot of flowers. Catalogued as of an "unknown German school."

11½ inches by 8½ inches.

Now in the Lasienki Palace, Warsaw, 1895 catalogue, No. 103.

168. AN OLD WOMAN WATERING FLOWERS. Sm. Suppl. 42; M. 240.—At an arched window of stone an old woman leans out to the left, holding a large earthen pitcher in both hands, to water a pot of flowers on a shelf in front of the window. She wears a cap. High up on the right is a bird-cage. The picture is good and well preserved. It is light in tone.

Signed in full on the bird-cage; panel, 11 inches by 9 inches.

A copy is in the possession of Wesendonck, Berlin.

Acquired from the Von Reith collection, 1811, for the Vienna Gallery.

Now in the Vienna Gallery, 1896 catalogue, No. 1376.

168a. A Woman with a Water Jug. M. 242a.

14 inches by 10 inches.

Sale.—Cornelis Wittert, Rotterdam, April 11, 1731, No. 29 (420 florins).

168b. An Old Woman with a Pot of Pinks. See M. 232.—At an arched window. With other accessories.

10 inches by 7 inches.

In the collection of G. van Slingelandt, 1752 (Hoet, ii. 404).

169. A Woman watering Flowers. M. 241.—At an arched window stands an old woman, holding in both hands an earthenware pitcher. She is about to water some marigolds in a handsome pot on a stand in front of the window. A vine is growing upon the right side of the window. High up are a bird-cage and a tray of food for sparrows. A drapery hangs over the window-sill, partly concealing a bas-relief of children at play, by Duquesnoy.

Panel, 16 inches by 13 inches, with rounded top; noted only in the first sale.

Sales.—J. A. van Susteren, Antwerp, June 26, 1764, No. 8 (225 florins).

J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 16 (112 florins, Karseboom).

169a. A Woman with a Jug. M. 243a.—At an arched window of stone with bas-reliefs stands an old woman holding an earthenware pitcher to water some flowers. A cage hangs on one side, up which a vine is growing.

Sale.—D. G. van den Burgh van Kronenburg, Loenen, September 3, 1824, No. 31 (78 florins, Soll).

169b. A Woman watering Flowers. M. 242.—At a stone window, adorned with a relief of figures, stands an old woman holding a red jug to water a pot of flowers placed on a stone pedestal. In the window hang a bird-cage and a tray of bird-seed on which two sparrows have settled. A vine grows up on one side.

Signed (according to the Lelie sale catalogue); panel, $12\frac{1}{2}$ inches by 10 inches.

Sales.—Amsterdam, August 10, 1785, No. 86 (226 florins, Roos).

C. van Hardenberg, Utrecht, September 20, 1802, No. 20 (32 florins, bought in).

J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 46 (80 florins, Tijssen).

170. A Girl with a Pot of Pinks at a Window. Sm. 52, and Suppl. 40; M. 232.—At a window a girl picks a pink from a plant standing in the left foreground. To the left hangs a bird-cage with a curtain behind it. A Turkey carpet hangs over the window-sill. Pendant to (275) in the Louvre.

Dated 1656; panel, $11\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Engraved by Marcenay.

A copy by D. van Tol is in Lord Northbrook's collection.

In the collection of G. van Slingelandt (according to Sm., but *see* 168*b*).

Sale.—Randon de Boisset, Paris, February 27, 1777 (13,000 francs, with pendant).

In the collection of the Duchesse de Berri: sold privately in London, 1834, to William Beckford (£500), who sold it at the same price to the dealer Nieuwenhuys, who sold it to Lord Ashburton before 1842 (Sm.).

In the collection of Lord Ashburton, Bath House, London, where it was destroyed by fire.

171. A WOMAN AT A WINDOW. M. 237.—At an arched window, with a goldfinch in a cage on one side and another bird-cage on the other, a girl stands looking out, with her head turned slightly to the left. Her right hand rests on the window-ledge, her left on a brass market-pail full of apples. A carpet hangs out of the window on the right. To the left is a dead pheasant. Beneath the window is the well-known bas-relief, of children playing with a he-goat, by Duquesnoy. In front of the window is a pot of flowers. A curtain is drawn up high on the right.

Signed on the cage "G. Dou, 1663" (the last figure being somewhat uncertain); panel, $14\frac{1}{2}$ inches by 10 inches.

Now in the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 34.

171*a*. A Girl at a Window. Sm. 92; M. 229*a*.—A girl stands at a window, with one arm leaning on the sill and the other passed through the handle of a brass market-pail. The details agree entirely with those of 171, except that a vine is here introduced at the top of the window where in 171 only the arch is shown.

$6\frac{1}{2}$ inches by 5 inches (Sm.).

Described from Romanet's engraving in the "Le Brun Gallery."

172. A GIRL WITH A BUNCH OF GRAPES AT A WINDOW. M. 227.—A girl looks out of an open window which she is about to close with her right hand. From the vine which climbs about the window she has picked a bunch of grapes, which she holds in her left hand. She wears a fur-trimmed jacket with short sleeves. Above the window in a semicircular arch is a relief; in the centre is a boss with a

coat-of-arms ; to the right and left are small lions, while children at play hold garlands.

Panel, 15 inches by $11\frac{1}{2}$ inches.

Now at Buckingham Palace, London ; described in the 1885 catalogue, No. 144, as a Metsu.

173. A GIRL WITH A BUNCH OF GRAPES AT A WINDOW. Sm. 107 ; M. 228.—A replica with variations of the preceding (172). To the left of the window is a finch's cage in the form of a house with a stepped gable. A shield of arms is painted on the window. In the gable above there is no coat-of-arms or crown, in the place of which the ends of garlands held by children are visible. (Sm. says :—"It is agreed by connoisseurs that this agreeable little picture is not entirely the work of Gerard Dou ; he may probably have touched upon the face, the rest of it is by the pencil of Van Tol.")

Signed in full above the window and dated 1662 ; panel, 15 inches by $11\frac{1}{2}$ inches.

Engraved by Massard and, in the "Musée Royal," by Forster.

In the collection of Prince Eugene at Vienna, afterwards removed to Turin.

Taken by the French under Napoleon to Paris, but restored in 1815.

Now in the Turin Gallery, 1899 catalogue, No. 377 (old No. 39).

174. A GIRL AT A WINDOW. Sm. 40, and Suppl. 34 ; M. 226.—At an arched window of stone, to the right of which hangs a finch's cage, a fair-haired girl leans out and with her right hand lifts up a curtain. In her left hand she holds out a basket of fruit to the spectator with a friendly smile. She wears a yellow jacket and white kerchief. On the right of the window-ledge is a dead pheasant. In front of the window, to the left, is a pot of flowers. To the left of the girl is seen the room behind her, lighted from a window on the left. The light falls on two figures seated at a table—a man playing the violin and a woman singing. On the wall are a bird-cage and a picture. Beneath the window-sill is a bas-relief of boys at play. "This may justly be styled a diamond of the first water" (Sm.). Pendant to 155.

Signed in full and dated 1657 ; panel, 15 inches by $11\frac{1}{2}$ inches.

Shown at the Arti Exhibition, Amsterdam, 1867.

Sales.—Loot van Sandvoort, The Hague, May 17, 1757 (2225 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 55 (4010 florins, Van Diemen or H. de Winter).

N. Doekscheer, Amsterdam, September 9, 1789, No. 14 (7500 florins, Fouquet for J. J. de Bruyn).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 17 (8100 florins, Yver).

In the Six collection, Amsterdam—belonging to Six van Winter in 1829 (Sm.) and to Six van Hillegom, 1842 (Sm.).

Now in the Rothschild Collection, Waddesdon Manor.

174a. A Girl with a Bunch of Grapes at a Window. M. 228b.

In the De Bye collection, Leyden, 1665, No. 19 (*see* Martin, Appendix iv.) ; very probably identical with 172 or 173.

174*b*. **A Girl with a Bunch of Grapes at a Window.** M. 228*a*.

In the possession of Diego Duarte, Amsterdam, 1682 (*see* "Oude Tijd," 1870, p. 400).

175. **AN OLD WOMAN AT A WINDOW (Or, The Frugal Meal).** Sm. Suppl. 72; M. 239.—At an arched window of stone, an old woman is eating with a spoon from an earthenware pot which she holds in one hand. She wears a white cap and kerchief and a red jacket. "Painted in a broad and free style" (Sm.).

Signed on the window-frame "G. Dou"; panel 10½ inches by 8½ inches.

In the collection of Baron Delessert, Paris, 1842 (Sm.).

Sales.—Baron Delessert, Paris, March 15, 1869, No. 19 (7500 francs).

B. Narischkine, Paris, April 5, 1883, No. 12 (13,000 francs).

176. **A WOMAN WITH A DEAD COCK.** Sm. 63; M. 248.

—At an arched window, a maid-servant stands, hanging up a dead cock on a nail to the left. She rests her left hand on a copper market-pail, standing on the window-sill. To the right are a pewter pot with the lid open and a candlestick with a heavy foot. The girl wears a red bodice and a white kerchief. On the right hangs a bird-cage. The girl is seen at half-length. This is one of the brightly coloured pictures.

Signed in full on the window-sill and dated 1650; panel, 10½ inches by 8 inches.

Engraved by Gérard.

Sales (according to Sm.).—Montriblond, Paris, February 9, 1784 (2000 florins).

Calonne, Paris, April 21, 1788 (withdrawn).

Cl. Tolozan, Paris, February 23, 1801 (2320 francs).

An alternative theory is that it was in the collection of Louis XV., and thus passed to the Louvre.

Valued by the experts of the Louvre in 1816 (at 18,000 francs).

Now in the Louvre, 1900 catalogue, No. 2353 (old No. 126).

176*a*. **A Maid-Servant at a Window.** M. 237*b*.—A creeping plant and a market-pail with a hen in it are among the accessories.

In the De Bye collection, Leyden, 1665 (*see* Martin, Appendix iv.).

177. **A MAID-SERVANT AT A WINDOW.** Sm. 121; M. 231.—At an arched window, a maid-servant empties water out of a large brass pan which she holds in both hands. Her dress is tucked up, and partly open at the neck. She wears a small cap and looks at the spectator. On the right of the window is a bird-cage; a pot of flowers stands on the window-sill, near a carpet. Beneath the window is the well-known bas-relief of children at play, by Duquesnoy. To the left of the maid-servant is seen the room behind her; a woman sits at a window and cuts bread for a boy who is saying grace. A shelf for plates and jugs is fixed on the wall; near it is the hearth.

Signed in full on the bird-cage high up to the right; panel, 14½ inches by 11 inches.

In the Electoral Gallery, Mannheim.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 405—where it was in 1829 (Sm.).

178. A MAID-SERVANT AT A WINDOW. M. 231a.—
A replica of the Munich pictures (177).

Signed on the window-sill to the left; panel, 14½ inches by 11 inches.
In the Rothschild Collection, London.

179. A KITCHEN-MAID (or, The Dutch Cook). Sm. 49; M. 271.—At an arched window, a kitchen-maid, facing the spectator, pours water from a pitcher into a bowl. She wears a blue apron, a red bodice, and a white chemisette. In front on the window-sill are a bunch of carrots, a skimmer, and a lantern. To the left are a cabbage, a candlestick, and a copper kettle. A partridge hangs at the side, and a cage is suspended from the ceiling. On the right a curtain is looped up on a brass rod. The picture is somewhat colourless and smooth.

Panel, 14 inches by 10½ inches.

Described by Descamps. Compare 123c.

Engraved by P. E. Moiette and by Lips.

Sales.—Cornelis Wittert van Valkenburg, Rotterdam, April 11, 1731, No. 28 (1350 florins).

Van Wasseenaar-Obdam, The Hague, August 19, 1750, No. 16 (1710 florins).

Randon de Boisset, Paris, February 3, 1777, No. 73 (9000 francs).

Poullain, Paris, March 15, 1780 (10,700 francs, Le Brun for King Louis XVI.).

Valued by the experts of the Louvre, 1816 (at 10,000 francs).

Now in the Louvre, 1900 catalogue, No. 2352 (old No. 125).

180. A GIRL LEANING OUT OF A WINDOW. M. 230.
—At an arched window, a young fair-haired girl, facing right, looks out with a smile. She wears a red bodice, and with her left hand holds out of the window a pewter-pot. Her sleeves are turned up, and her neck is partly uncovered. She seems to be conversing with some one. At the back is a vestibule with a staircase on the right.

Signed in full on the wall to the left; panel, 10½ inches by 7½ inches, with rounded top.

Exhibited at the Hague, 1890, No. 26.

Sales.—(Possibly) Cornelis Wittert, Rotterdam, April 11, 1731, No. 30 (370 florins)—measuring 13 inches by 10 inches.

(Possibly) Amsterdam, April 2, 1734, No. 5 (191 florins)—measuring 13 inches by 10 inches.

Robert de Neufville, Leyden, March 15, 1736, No. 1 (110 florins).

L. B. Coclers, Amsterdam, August 7, 1811, No. 11 (1745 florins, Roos—bought in).

J. Goll van Frankenstein, Amsterdam, July 1, 1833, No. 17 (530 florins, Engelberts).

In the Van Lennep collection, Amsterdam, about 1890.

Sale.—Messchert van Vollenhoven, Van Lennep, Amsterdam, March 29, 1892, No. 2 (7600 florins, Wertheimer of London).

In the possession of the Paris dealer, Ch. Sedelmeyer, 1898, No. 15.

Now in the collection of Dr Max Wassermann, Paris.

181. A GIRL SCRAPING CARROTS (or, The Industrious

Housewife). Sm. Suppl. 6 ; M. 250.—At a large arched window, a girl in a red gown with a white kerchief stands at a table scraping carrots, a bundle of which lies on the window-sill. A large copper kettle stands on the table, with a cabbage on the top of it. To the left of it is a dead hen ; a cock hangs on the right side of the window. On the left of the window-sill stands a large copper milk-can, upon a carpet. A large pumpkin is placed in the right-hand corner. Behind the girl are a pump on the right and a pillar on the left, with the window curtains between them and a cage hanging from the ceiling. Through an arched window at the back is seen the “Blauwpoort” at Leyden. The picture has been repainted in several places. It was painted between 1645 and 1650. Pendant to 182.

Signed in full on the front of the window-sill ; panel, 23 inches by 17 inches.

A copy is at Aschaffenburg, No. 204.

In the Schwerin Museum, 1890 catalogue, No. 328—where it was in 1842 (Sm.).

182. A Maid-Servant chopping Cabbage. M. 249.—At a simple arched window, in which a dead cock is hanging, a maid-servant stands chopping cabbage in a large tub. On the window-sill are cabbages and roots. Probably a pendant to 181, and painted about the same time.

Engraved by Jourd’heull as “La faiseuse de chouxroute” ; then in the St. Hilaire Collection.

Sale.—Bourlier de St. Hilaire, Paris, May 5, 1783 (327 francs).

183. A KITCHEN-MAID. M. 272.—A kitchen-maid is making salad in a sieve. She stands, facing three-quarters right, at the kitchen table. She wears a red jacket, a blue apron, and a white kerchief. On the table, which is partly covered with a cloth, are a knife, two fish on a plate, an overturned pewter pot, a copper dish, and a meat-kettle. In the right background is the hearth ; a pair of bellows hangs on the wall.

Signed in full on the hearth ; panel, 10½ inches by 12½ inches.

Sales.—Stevens, Antwerp, August 9, 1837.

Baillie, Antwerp, April 22, 1862.

Joostens, Antwerp, 1886.

Kums, Antwerp, May 17, 1898, No. 100 (5700 francs).

184. A MAID-SERVANT SCOURING A SAUCEPAN. Sm. 43, and Suppl. 35 ; M. 252.—At an arched window, a maid-servant who is seen to the knees, stands and scours a copper saucepan which she has placed on a bench to the right. On the right of the window-sill are a pewter pot with the lid open, and a skimmer. Above it hangs a bird-cage. Behind the girl is a pump. The girl is the same model as in the “Girl at the Window” at the Hague (230). “Finished with the most elaborate delicacy” (Sm.).

Panel, 6½ inches by 5 inches.

Not a pendant of 121, as Martin assumes, since the dimensions vary.

Engraved by Wille as “La Ménagère.”

Mentioned by Waagen (ii. 61) ; Jameson, “Private Galleries” (p. 20) ; Martin, ch. ii.

Exhibited at the British Gallery, 1826; at the Royal Academy Winter Exhibition, 1897; in Manchester, 1857, No. 1075.

Sales.—Lempereur, Paris, May 24, 1773 (3100 francs).

Prince de Conti, Paris, April 8, 1777 (3510 francs, Remy).

Beaujon, Paris, April 25, 1787 (2501 francs).

J. Gildemeester Jansz, Amsterdam, June 11, 1800, No. 36 (1950 florins, Telting).

In the English Royal Collection, 1829 (Sm.).

Now at Buckingham Palace, London, 1885 catalogue, No. 10; it was there in 1842 (Sm.).

184a. A Young Girl busy scouring. Sm. 82; M. 280.—A young girl stands at a table, scouring. Beside her is a lad. A cat, a spinning-wheel, a chair, a tub, and cooking utensils are among the accessories.

Panel, 12½ inches by 11 inches, with rounded top.

A copy by Beschay was in the sale:—Rotterdam, September 20, 1756, No. 71 (40 florins).

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810 (1050 florins, De Vries).

H. Croese, Amsterdam, September 18, 1811, No. 21 (320 florins, Van Yperen for Wreesman).

185. A GIRL WITH FISH AND A BOY WITH A HARE. Sm. 3; M. 258.—At an arched window, with a relief in the grotesque style under it, a girl stands looking forward to the left. She takes out a fish by the head from a tub of fish in the window-sill. On the left of the window-sill is a mortar; to the right are carrots, a cabbage, and a large brass pan. Behind the girl a boy, wearing a cap, with a merry face, shows her a hare. On the left side of the window hangs a dead cock; on the right is a basket of eggs. At the back is a curtain. "This very excellent picture" (Sm.).

Signed in full on the edge of the window-sill and dated 1652; panel, 12 inches by 9½ inches.

Described by Descamps.

Sales.—Adriaan van Hoeck, Amsterdam, April 7, 1706, No. 1 (770 florins).

Coenraad Baron Droste, The Hague, July 21, 1734, No. 40 (1000 florins).

Van Zwieten, The Hague, April 12, 1741, No. 64 (1290 florins).

Gaignat, Paris, December 1768 (6220 francs).

Now in the Karlsruhe Gallery, 1894 catalogue, No. 266.

186. THE POULTERER'S SHOP. Sm. 44; M. 263.—At an arched window of stone, a young maid-servant laughingly points with her left hand to a dead hare which an elderly woman holds up on the right. The girl leans her right hand on a bright tin market-pail, holding a skinned rabbit, which stands on the window-sill. To the right of the pail are a trussed fowl and duck, and a dead peahen. In front of the window to the left a live cock in a wicker crate is drinking out of a little pan. Beneath the window-sill is the well-known bas-relief, of children playing with a he-goat, by Duquesnoy. A bird-cage hangs on the left side of the window, and another hangs at the back of the shop. In the left background, at an

open door, a man—the same figure as the peasant with a hare in “The Quack Doctor” at Munich (68)—enters and converses with a woman behind the counter. Some poultry may be seen on a shelf at the back, with the under side of a winding staircase.

Signed in full under the peahen ; panel, 23 inches by 18 inches.

Described by Descamps in the Voyer collection, 1754 ; and by Waagen (i. 401).

Exhibited at the British Gallery, 1818.

Engraved in the Choiseul Gallery, No. 50.

Bought by the Marquis Voyer d'Argenson, June 27, 1746, from Lormier (1950 florins).

Sales.—Duc de Choiseul, Paris, 1772 (17,300 francs).

Prince de Conti, Paris, April 8, 1777 (20,000 francs, Langlier).

Duc de Chabot, Paris, December 17, 1787 (20,800 francs).

Coupry Dupré, Paris, February 21, 1811 (26,000 francs, bought in).

W. Beckford, Fonthill Abbey, September 17, 1822, No. 111.

(£1333 : 10s., John Smith).

In the collection of Sir Robert Peel, Bart., 1829 (Sm.)—purchased as a whole for the nation in 1871.

Now in the National Gallery, London, 1906 catalogue, No. 825.

187. THE GROCER'S SHOP. Sm. 23 ; M. 261.—Through an arched window of stone, with the well-known relief of children at play by Duquesnoy underneath the sill, is seen a grocer's shop. On the left a young woman stands beside the counter, holding a pair of scales in her left hand, while with the right she is taking some raisins from a basket on the window-sill. A young maid-servant, who stands on the right, leaning, with her left arm on her market-pail, points with her right hand to the raisins. On the window-sill are some sweet biscuits, a glass, a plate of lemons, and other things. In front, to the left, is a flower-pot. In the background another woman is serving a man, while a young woman leaves the shop. At the side of the window are a curtain, a bird-cage, and a basket of eggs ; above are strings of fruit.

Signed in full in the right-hand bottom corner and dated 1672 ; panel, 19½ inches by 14 inches.

Described by Descamps and Waagen (ii. 6). [Compare 1286.]

Exhibited at the British Gallery, 1826-27.

In the collection of the Duc de Choiseul, Paris, 1756.

Sale.—Choiseul Praslin, Paris, February 18, 1793 (34,850 francs, Paillet).

In the English Royal Collection, 1829 (Sm.).

Now at Buckingham Palace, London, 1885 catalogue, No. 12.

188. A HERRING-WOMAN AND A BOY. Sm. 24 ; M. 257.—At an arched window an old woman stands, holding a herring which she has taken from a tub on the window-sill. She shows the herring to a lad who is bargaining with her. On the window-sill are a red cabbage, a bunch of carrots, some onions, and an old cloth. A pair of scales and a basket of eggs are hung up at the side of the window. In the background two women are conversing near a window. Waagen thought that the woman's left arm and the hat and hand of the lad had been partly repainted.

Signed in full ; panel, 16 inches by 12 inches.

Described by Waagen (ii. 308).

Engraved by Moitte.

In the collection of Count Brühl, 1750.

In the Womhywell collection, 1857 (Waagen).

Now in the collection of the Duke of Devonshire, London.

189. **THE GROCER'S SHOP.** Sm. 48; M. 260.—Through an arched window the woman keeping the shop is seen behind her counter, facing left. She wears a purple skirt, a blue apron, a red bodice, and a white kerchief and cap. She is putting weights on a pair of scales which she holds in her left hand. In front of the counter, to the left, stands an old woman who is paying; near her a young maid-servant leans with her left arm on a market-pail. A boy with a mustard pot stands behind. On the window-sill are some vegetables and an earthenware pot. A basket of eggs hangs on a nail. On shelves on the right-hand wall are various boxes and pots—one pot being inscribed "R. F. V. S."—with a mortar and a slate. The figures are half-length. "This picture is of the finest quality, and may be ranked about the seventh best of this master's productions" (Sm.).

Signed in full on the slate, and dated 1647 on the mortar; panel, 15 inches by 11 inches, with rounded top.

Described by Descamps.

Engraved in the "Musée Royal."

Sales.—Jan van Beuningen, Amsterdam, May 13, 1716, No. 59 (1200 florins).

De la Court van der Voort, Leyden, September 8, 1766, No. 18 (7150 florins, Foquet).

Randon de Boisset, Paris, February 3, 1777, No. 76 (15,500 francs, Paillet).

Comte de Vaudreuil, Paris, November 24, 1784, No. 41 (16,901 francs, Paillet).

Duc de Choiseul Praslin, Paris, February 18, 1793 (34,850 francs, for the Louvre).

Valued by the experts of the Louvre, 1816 (at 55,000 francs).

Now in the Louvre, 1900 catalogue, No. 2350.

190. **A HERRING-WOMAN AND A BOY.** M. 255.—Through an arched window of stone is seen, on the left, an old woman, who has taken a herring by the tail from a tub standing on the window-sill. She gives it to a lad standing behind her; he takes it with his right hand and gives her a coin with his left. The woman wears a black hat over a white cap, a blue skirt, and a red jacket; she is in profile to the right. A long-haired dog crouches growling on the window-sill. To the left of the dog is a cloth; to the right hang a pair of scales and a basket of eggs. At the back of the room is a table covered with various articles; near it are two windows. The corner of another table is visible in the front right-hand corner, outside the window. Pendant of 146a while at Kassel.

Signed in full on the window-sill; panel, 16 inches by 12 inches.

Formerly in the collection of the Elector of Hessen-Kassel; at Schloss Altstadt, 1783 catalogue, No. 9.

Captured by the French Army in 1806, and presented with the collection to the Empress Josephine for the Malmaison Gallery. Sold to the Emperor of Russia in 1825. Compare 191.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 904.

191. A HERRING-WOMAN AND A BOY. Sm. Suppl. 18; M. 256.—Through an arched window is seen an old woman, who stands facing left in her shop. She wears a white cap, a blue skirt, a dark grey bodice with red sleeves, and a white collar. She is the same model as in two other Hermitage pictures (160 and 94). With her left hand she holds a herring by the tail; in her right hand she has a coin which she has taken from a boy, who wears a brown jacket, blue apron, and grey hat. The boy smiles at the woman, and points to another herring in the tub placed on the window-sill beside a bunch of onions. The woman tilts up the tub with her right hand. At the side of the window is a bird-cage. In the left background are an open door and a table, on which is a tray of little cups, with other objects.

Signed in full on a small box; panel, 12 inches by 9 inches, with rounded top.

A copy was in the sale:—Donati Martini and others, Amsterdam, November 8, 1898, No. 23.

Sales.—Cornelis Wittert van Valkenburg, Rotterdam, April 11, 1731, No. 25.

Adriaan Bout, The Hague, August 11, 1733, No. 49 (1405 florins).

In the collection of the Elector of Hessen-Kassel; at Schloss Altstadt, 1783 catalogue, No. 18.

Captured by the French Army in 1806, and presented to the Empress Josephine for the Malmaison Gallery. Sold to the Emperor of Russia in 1825. Compare 190.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 905.

192. A HERRING-WOMAN AND A MAID-SERVANT. M. 253.—Through an arched window of stone is seen a shop, lighted also from the left by another window. On the window-sill in front are bunches of carrots and onions, a cloth, and a tub of herrings, while a basket of eggs and a pair of scales hang on the wall. At the window stands an old woman, wearing a black skirt, red jacket, and yellow apron, with a white collar and cap. She holds a herring by the tail in her right hand and tilts up the tub with her left. She turns towards a young maid-servant who leans on a copper market-pail, full of eggs, placed on the window-sill. The girl wears a yellow jacket with green under-sleeves and a green sash. Beneath the window-sill is the well-known bas-relief, of children playing with a he-goat, by Duquesnoy.

Signed on the left of the window-sill, but the signature is now almost illegible; panel, 19½ inches by 15 inches, with rounded top.

Probably only a copy. Attributed to Van Staveren in the catalogue since 1863; according to the entry, it came from the Crozat collection with the signature of Van Staveren. But this is an error, as the picture is not by Van Staveren. The last edition of the catalogue describes it simply as a copy after Dou.

Purchased by the Empress Catherine II.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 926.

193. **A Herring-Woman and a Maid-Servant.** M. 254.—A replica of 192, or possibly the original of it—as the St. Petersburg catalogue of 1901 suggests.

Signed "G. Douw," and dated 1651.

In the Pommersfelden collection as early as 1719.

Sales.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 19 (42,000 francs).

B. Narischkine, Paris, April 5, 1883, No. 11 (50,000 francs).

193*a*. **A Herring-Woman and a Maid-Servant.** Sm. Suppl. 17 ; M. 254*a*.—A replica of 193. "This picture has been so severely injured by the sun, and the consequent restoration, that its originality is rendered doubtful" (Sm.). Martin thinks it a copy.

Panel, 18 inches by 13½ inches.

Engraved in the Stafford Gallery.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 231.

194. **A HERRING-WOMAN AND A BOY.** M. 256*a*.—Two figures at an arched window of stone. The same composition as in the Hermitage pictures (190 and 191).

Signed at the bottom.

Now in collection of Count Orloff-Davidoff, St. Petersburg.

195. **A Woman selling Fruit and Fish, with Two Girls.** Sm. Suppl. 11 ; M. 262.—Through an arched window is seen a lofty room, in the right foreground of which an old woman sits on a low chair. She holds a pair of scales in her left hand, and with the right hand takes a coin from a young girl standing to the left. A child stands behind, facing the spectator. On a wooden bench in the right foreground is a large earthenware pot, in which is a copper pan ; some flat fish are hung above it. On the left is a more elaborate still-life group, of baskets, fish, fruit, and other things, with a basket of eggs hanging above. On the left are an open door and window, admitting the light. Above hang a curtain and a bird-cage. The figures are almost full-length. The picture was formerly attributed to Van Staveren. Bode and Martin regard it as an unfinished work by Dou, but it is not careful enough for him, and is too restless in colouring and composition.

Signed "G. Douw" in cursive letters ; panel, 19½ inches by 14½ inches.

A copy is at Würzburg.

Sale.—Van Schuylenburch, The Hague, September 20, 1735, No. 53 (175 florins, Van Haasten).

In the Duke of Mecklenburg's collection, Ludwigslust, 1842 (Sm.).

Now in the Schwerin Museum, 1890 catalogue, No. 330.

195*a*. **A Herring-Woman.**—With many accessories. By G. Dou and Karel de Moor.

Copper and panel, 13 inches by 9½ inches.

Sales.—Amsterdam, April 17, 1708, No. 2 (295 florins).

Jakob de Wit, Antwerp, May 15, 1741, No. 126 (200 florins, W. Lormier).

W. Lormier, The Hague, July 4, 1763, No. 73 (280 florins).

196. **A BOY AND A GIRL WITH A HARE.** Sm. 7; M. 259.—At an open arched window stand a boy and a girl, holding a hare by the legs. The girl leans one hand on a basket of apples before her; the boy appears to be bargaining for some fruit, and rests one hand on the girl's shoulder. On the window-sill are a metal pail, game, eatables, and a basket of apples. A gaily coloured curtain hangs on one side of the window, and a bird-cage and lantern on the other. Beneath the window-sill is the well-known bas-relief, of children playing with a he-goat, by Duquesnoy. A very good picture.

Panel, 20 inches by 15 inches.

Described by Waagen (ii. 1171).

Exhibited in London at the British Institution, 1815, No. 97; at the Royal Academy Winter Exhibition, 1881; and at the South Kensington Museum, 1891, No. 15; and at Manchester, 1857, No. 1045.

Sale.—Verhamme, Amsterdam, March 16, 1757, No. 2 (2500 florins).

In the collection of J. Bisschop, Amsterdam; bought as a whole by the Hopes.

In the collection of Thomas Hope, 1829 (Sm., who valued it at £1575).

In the collection of Lord Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by A. Wertheimer and P. and D. Colnaghi, the London dealers.

197. **A WOMAN WITH A CHILD AT AN ARCHED WINDOW.** M. 264a.—Near the window are flowers, a bird-cage, and other objects.

In the collection of the late Baron Alphonse de Rothschild, Paris.

197a. **A Mother with her Child at the Breast.**—A girl tries to divert the child's attention by a rattle.

Panel, 19 inches by 14 inches, with rounded top.

Sale.—Choiseul-Praslin, Paris, February 18, 1793 (33,500 francs, Paillet).

197b. **A Young Lady on a Balcony.**—A young girl, wearing a green velvet jacket trimmed with fur, looks out from a balcony. Her folded hands rest on an Eastern carpet. The house wall is covered with a vine. Below are seen a river with a bridge, a canal with tall houses, and the gable of a public building.

Panel, 15 inches by 12 inches.

Sale.—Countess Koucheleff, Paris, March 18, 1875, No. 11.

197c. **A Woman combing a Boy's Hair at an Arched Window.**

Sale.—Amsterdam, October 10, 1742, No. 10 (160 florins).

198. **The Repentant Magdalen.** Sm. 69 and Suppl. 62; M. 11.—A young woman bends before a crucifix, with her eyes upturned. Her right hand is placed on her bare neck; her left hand is raised. A Bible lies open on a bank before her, propped against the trunk of an old oak,

from a branch of which a lighted lamp is suspended. A skull and a bottle are at the base of the crucifix.

Signed in full and dated 1664; panel, $12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

Pendant to the "Hermit" at Amsterdam (12).

In the collection of Johannes Lubbeling, The Hague (Hoet, ii. 517).

Sales.—Choiseul Praslin, Paris, February 18, 1793 (3010 francs).

Choiseul Praslin, Paris, May 9, 1808 (1200 francs, Paillet).

Schamp d'Aveschoot, Ghent, September 14, 1840, No. 213 (1000 francs); said to have been in the collection of "Jhoun Schiomphe" (?).

199. **A HERMIT BY CANDLELIGHT.** M. 311.—The hermit kneels, facing left. The picture is very delicately and carefully painted. The varnish is very yellow, but the picture is well preserved.

Now in the collection of Lord Brownlow, Belton House, Grantham.

200. **A HERMIT BY CANDLELIGHT.** Sm. 17; M. 43 and 312.—A hermit sits, facing left, in a grotto. He is praying; his clasped hands rest on a Bible. In front of him are a lantern with a lighted candle, a small crucifix, a skull, a calabash, and a basket. To the right is a withered tree.

Signed in full on the crucifix; copper, 8 inches by 6 inches.

Sale.—(Probably) W. Lormier, July 4, 1763, No. 69 (130 florins, Rougé); copper, measuring 9 inches by 7 inches. Lormier bought it from Van Sommeren, August 4, 1756 (211 florins). This is the only "Hermit" known to have been painted on copper.

Formerly attributed to Schalcken, now to Dou (*see* Frimmel in "Mitteilungen der K. K. Centralcommission für Erhaltung und Erforschung der Kunst- und historischen Denkmale," 1893). Martin thinks it has more of the style of Schalcken than of Dou. Probably the attribution to Dou is correct, though the picture is unimportant and very dark.

Now in the Landesgalerie, Linz, 1893 catalogue, No. 35.

201. **A HERMIT BY CANDLELIGHT.** M. 310 and 312a.—An old man with a white beard reads a large illustrated folio by candlelight. He faces the spectator, and has placed his book on some ruined masonry, in front of which is a skull. The picture was formerly enclosed in a case having doors painted with still-life groups (392).

Panel, 12 inches by 9 inches.

In the inventory of the Elector of Hessen-Kassel's collection, Schloss Altstadt, 1783, No. 112.

In the collection of the Marquess of Hertford.

Now in the Wallace Collection, 1901 catalogue, No. 170.

202. **A Hermit at Prayer.**—A hermit kneels before a crucifix and an open Bible in a ruined vault. A ray of light from without and a lighted candle illumine the scene. A lantern, a charred post, and a cask are among the accessories.

Panel, about 26 inches by 19 inches, with rounded top.

Sales.—Van Leyden, Paris, September 10, 1804 (42,000 francs, Paillet *père*).

Al. Paillet, Paris, June 2, 1814 (15,000 francs).

202a. **An Old Man reading a Newspaper.** M. 316b.—At an arched window, an old man, with a fur cap on his head and a lighted candle in his hand, sits reading the newspaper. Near him is a candlestick.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Sale.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 17 (24 florins, Cotterel).

203. **A Man by Lamplight.**—A man wearing a round hat sits with a book open before him, by lamplight.

Panel, $12\frac{1}{2}$ inches by $10\frac{1}{2}$ inches, in a glass case.

Sale.—Amsterdam, April 1, 1833, No. 39 (800 florins, Roos).

204. **A Man cutting a Pen, by Candlelight.** M. 319.—Somewhat cracked.

Panel, $10\frac{1}{2}$ inches by 6 inches.

Sale.—Schloss Loo collection, Amsterdam, July 26, 1713, No. 33 (335 florins).

205. **An Old Man cutting a Pen.** Sm. 19; M. 318.—The old man sits at a table, with a lighted lamp to the right. An hour-glass, papers, and a lantern are on the table, at which an old woman sits with her back to the spectator.

Panel, $12\frac{1}{2}$ inches by 8 inches, with rounded top.

In the possession of the London dealer Woodburn, 1829 (Sm.).

206. **THE NIGHT-SCHOOL.** Sm. 79; M. 320.—In a large room with a window to the left and a curtain drawn back in the right upper corner, the schoolmaster sits on the left at a desk placed on a table. He shakes a warning finger at a boy, with hat in hand and satchel under his arm, who turns away. At the table a girl, seen in profile to the left, stands reading, by the light of a candle near her, a paper to which the master points with his right hand. In the left foreground sits a boy writing on a slate. A girl holding a candle stands beside him. Over their heads hangs an unlit lantern; another lantern which is lighted stands on the floor in the centre foreground. In the right background some pupils sit at work by candlelight. At the back another figure with a candle seems to be standing on a staircase. "Nothing in art can surpass the magical effect of light and shade in this picture. . . . Some connoisseurs consider this as the most capital of his works, since the loss of the famous Braamcamp picture (113) . . . but the writer is not of that opinion, as several of the artist's pictures possess much higher finishing and are more agreeable both in composition and effect" (Sm.).

Signed in full; panel, $20\frac{1}{2}$ inches by 16 inches.

See Martin, ch. ii.

An old copy was in the collection of E. G. May, Frankfort-on-the-Main.

In the De Bye collection, Leyden, 1665, No. 8.

Sales.—De la Court van der Voort, Leyden, September 8, 1766, No. 19 (4000 florins, Mossel).

G. van der Pot, Rotterdam, June 6, 1808, No. 28 (17,500 florins, Joh. Eck for the Amsterdam Museum).

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 705 (old No. 276).

207. **THE NIGHT-SCHOOL.** Sm. Suppl. 2; M. 320a.—The left and right upper corners are filled with a curtain. On the left sits the schoolmaster, facing the spectator with a cane in his right hand. He points with his left hand to a paper which a little girl, standing at his side, reads by the light of a candle. To the right behind him a boy is going away; to the left of this boy is seen the head of a woman reading. In the background pupils are working by candlelight at a table. Another candle is visible beyond them, while in the right foreground is a lighted lantern. The picture is not a copy of the Amsterdam picture (206), as Martin suggests, but rather a replica varied in essential details. "Painted in a freer manner than is usual with this artist" (Sm.).

Signed in full on the cross-bar of a bench in the right foreground; panel, 14½ inches by 13½ inches.

Now in the Uffizi, Florence, 1891 catalogue, No. 786; it was there in 1842 (Sm.).

208. **The Night-School.**—The schoolmaster comes close to the candle to trim his pen; a boy is lighting another candle from the master's. In the background is a girl with a lantern.

Sale.—Sir George Page, and others, of London, Paris, 1786.

209. **AN ASTRONOMER WITH A GLOBE.** Sm. Suppl. 54 and 55; M. 313 and 313a.—An astronomer stands at an arched window, with a green curtain drawn back on the right. He has long curls and wears a lilac cap. He turns his head upward to the left to find a star, the position of which he may fix with the compasses in his left hand upon a globe to the right of the window-sill. His right hand rests on a large open folio. Beneath the sill a bust of a woman in a pseudo-antique style is let into the wall. Sm. and Martin are wrong in saying that the scene is illumined by a lantern. [Compare 62.]

Signed in full under the book and dated 1657; panel, 13 inches by 10½ inches—let into a larger panel.

See Riegel, p. 321.

Sm.'s statement that there was a second picture of the subject at Brunswick is wrong, as no such picture is mentioned in the catalogues.

In the Salzdhalm Gallery.

Now in the Brunswick Gallery, 1900 catalogue, No. 304; it was there in 1842 (Sm.).

210. **THE ASTRONOMER.** Sm. 96, and Suppl. 15; M. 314.—An astronomer at a window is attentively reading a book placed on the window-sill. He leans with his right arm on the sill, holding in his right hand a lighted candle; in his left hand he holds a pair of compasses on a celestial globe. An hour-glass and a half-emptied bottle stand upon a book on the window-sill. On the right is a pilaster adorned with the figure of an angel; on the left a curtain is drawn back against another pilaster. "The luminous effect which emanates from a single candle is so admirably distributed throughout this little picture that the most perfect illusion is produced. . . . A jewel of the highest estimation and beauty" (Sm.).

Signed in full; panel, 12 inches by 8 inches.

Exhibited at the British Gallery, 1839, and at the Royal Academy Winter Exhibition, 1888, No. 84.

Sales.—(Possibly) Adriaan van Hoeck, Amsterdam, April 7, 1706, No. 2 (505 florins).

(Possibly) Willem Six, Amsterdam, May 12, 1734, No. 18 (905 florins).

Lapeyrière, Paris, April 14, 1817 (7000 francs).

J. Barchard, London, 1826 (£315, Smith).

Sm. sold it to W. Beckford, who parted with it in exchange to Hume, before 1829.

In the collection of Colonel Fitzgibbon, 1842 (Sm.).

Now in the collection of Barclay Field, London.

211. THE ASTRONOMER. Sm. 53; M. 316.—An astronomer stands before a globe placed on a table. In his right hand he has a pair of compasses; in his left he holds a lighted candle, without a candlestick, which illumines the scene. In front are an hour-glass, a glass bottle, and two books.

Panel, 10 inches by 9 inches, with rounded top.

Sales.—Prince de Conti, Paris, April 8, 1777 (1300 francs).

Poullain, Paris, March 15, 1780.

R. de St. Victor, Paris, November 26, 1822 (1600 francs).

Now in the collection of Sir F. Cook, Bart., Richmond.

212. THE ASTRONOMER. M. 315.—Through a window is seen a dark room. To the left a fair-haired student, dressed in reddish brown, sits at a table. He holds a lighted candle over a celestial globe; in his left hand he holds a forceps. On the window-sill to the left is a lantern; to the right an open book. In front of the window to the left a dark brown curtain is partly drawn back. The picture is very dark in tone.

A false signature, "G. Douw"; panel, 14½ inches by 11½ inches.

See Frimmel, *Kleine Galeriestudien*, New Series, iii. (1896), p. 61.

Not, as Martin supposes, the picture of the Amsterdam sale of 1706, to be identified with the A. van Hoeck sale (210), in which the astronomer is reading a book.

Sale.—Amsterdam, August 23, 1808 (39 florins, Spaan).

Now in the Schönborn Gallery, Vienna, No. 74; it was there in 1820.

212a. An Astronomer by Candlelight. M. 316a.

In the De Bye collection, Leyden, 1665, No. 18.

212b. An Astronomer.—An astronomer at his table with books, a globe, a violin, and other things.

Panel, 21½ inches by 16 inches, with rounded top.

In the collection of Van Oldenbarnevelt—De Witte Tulligh.

Sale.—Schwanberg, The Hague, 1809 (1200 francs, Traversin).

212c. The Alchemists.—Three men sit conversing at a table by candlelight. At the fireside, in the background, are several men with flasks, retorts, and other things.

Panel, 24½ inches by 19½ inches.

Sale.—Cremer and others, Cologne, January 20, 1892, No. 82.

213. THE PHYSICIAN. M. 322.—In a curtained room, a young girl sits in an arm-chair with her head thrown back. A young physician holds her head and throws a strong light on her face, with a candle in his left hand. Both are laughing. Near the girl is the candlestick (not a spinning-wheel, as Martin says). In the right foreground a lighted lantern stands on the floor. On the left is a chair. There are pots on the wall in the right background.

Signed in full on the arm-chair; panel, $17\frac{1}{2}$ inches by $13\frac{1}{2}$ inches, with rounded top.

In the Dresden inventory of 1722, A 534.

Now in the Dresden Gallery, 1902 catalogue, No. 1715.

213a. The Physician. Sm. 39; M. 322a.—A replica of the Dresden picture (213).

Panel, 19 inches by $14\frac{1}{2}$ inches.

Described by Descamps.

Sales.—William Six, Amsterdam, May 12, 1734, No. 17 (1005 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 54.

P. van Spijk, Leyden, April 23, 1780, No. 28 (700 florins, Ph. van der Schley).

Possibly the picture seen by Waagen (Suppl. 99) in the collection of A. Baring, but no longer mentioned in the catalogue of the Northbrook Collection.

214. THE DENTIST. Sm. 133, and Suppl. 26; M. 321.—At an arched window with a curtain drawn back to the left, an old man sits in an arm-chair to the left. A young dentist grasps the man's head with his left hand, and examines his mouth in the light of a candle held in his right hand. A woman stands to the right, holding the patient's right hand in hers. In a niche on the right is a sportsman's wallet; a stuffed crocodile and a basket hang from the ceiling. On the window-sill, from left to right, are a bottle, a handkerchief, a shaving basin, a lighted candle, and a basket. "An exquisitely finished picture" (Sm.).

Signed in full on the hanging basket; panel, 13 inches by $10\frac{1}{2}$ inches, with rounded top.

In the Six Exhibition, Amsterdam, 1900.

Sale.—Jonkheer J. Goll van Franckenstein, Amsterdam, July 7, 1833,

No. 15 (7375 florins, Brondgeest for Six).

Now in the Six Collection, Amsterdam.

215. The Dentist. Sm. 2; M. 312a and 354.—An old man sits in a chair. A dentist, holding a candle, looks at his mouth. A woman with a lantern stands near.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 2 (1000 florins).

216. The Physician.—A physician examines a flask of liquid by candlelight. He wears a hat and a long-sleeved cloak.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 28.

217. THE VILLAGE LAWYER. Sm. 18 and Suppl. 12; M. 317.—An old man with spectacles sits facing left. He bends over a

reading desk, and is cutting his pen. He wears a loose robe, with a white frilled collar and a fur cap. A lighted candle illumines the scene. On the reading-desk are an inkpot and writing-paper; there are many loose papers on the table. On a shelf by the window are several large books and a parchment deed with a seal. A red curtain covers part of the left side of the picture. [Compare 68a.]

Panel, 10 inches by $8\frac{1}{2}$ inches.

Described by Waagen (iii. 263).

Engraved by Captain Baillie.

Sales.—Amsterdam, April 2, 1754, No. 28 (not sold).

W. van Haansbergen, The Hague, June 19, 1775, No. 12 (50 florins, Lormier).

William Lormier, The Hague, June 4, 1763, No. 68 (331 florins, Fouquet, for Sir James Lowther).

Now in the collection of the Earl of Lonsdale, Lowther Castle, where it was in 1842 (Sm.).

218. AN ARTIST BY CANDLELIGHT. (A Portrait of the Artist.) Sm. 31, and Suppl. 19; M. 323.—An artist with a cap on his head sits, facing right, in an armchair at a table. He is drawing in a book from a statuette of Cupid by Duquesnoy, which stands on a table to the right near a lighted candle and an hour-glass. In the right upper corner a curtain is drawn back. "This little picture is rather too dark, but it is beautifully drawn and finished" (Sm.).

Signed in full on the base of the statuette, but only the first two figures of the date are legible; panel, 11 inches by 9 inches, with rounded top.

Described by Descamps (ii. 222); see also Moes, *Iconographia Batava*, 17.

In the collection of Julienne, 1754.

Sales.—Julienne, Paris, March 30, 1767 (1161 francs, Horion).

J. B. Horion der Jardin, Brussels, September 1, 1788, No. 99 (1500 francs, Looze).

In the possession of Hérís, Brussels, 1835 (priced at 6000 francs) and sold before 1842 to the Brussels Museum (Sm.).

Now in the Brussels Museum, 1889 catalogue, No. 258. (Wauters' catalogue of 1900, No. 153.)

218a. An Artist drawing a Plaster Cast by Lamplight. M. 324.—With accessories.

Panel, 19 inches by $14\frac{1}{2}$ inches.

Sales.—S. van Huls, The Hague, September 3, 1737, No. 9 (175 florins).

David Ietswaart, Amsterdam, April 22, 1749, No. 27 (56 florins).

218b. A Youth drawing from the Antique at a Table. See M. 323a.—With other accessories.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 64 (205 florins, Fouquet).

219. A Youth drawing from a Plaster Cast. Sm. 65, and see Sm. 31; see M. 323a.—A young man sits at a table, drawing in a book

from a plaster figure. On the table are drawing and writing materials, a lighted candle in a candlestick and a globe. The whole scene is framed in an arched window, with a curtain at the top.

Panel, 12 inches by 10 inches.

Sales.—Van Schuylenburch, The Hague, September 2, 1735, No. 51 (310 florins).

E. van Dishoeck, The Hague, June 9, 1745, No. 34 (405 florins).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 122 (4000 florins, Fouquet).

Dubois, Paris, 1785 (7600 francs).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 24 (2500 florins, De Vries).

H. Croeze, Amsterdam, September 18, 1811 (2100 florins, Muller).

G. Muller, Amsterdam, April 2, 1827, No. 20 (770 florins, De Vries).

In the collection of Six van Winter (829) (Sm.).

Sale.—Stadnisky and Muller, Amsterdam, May 16, 1831, No. 26 (652 florins, De Lelie).

Martin's suggestion that this may be identical with 218*b* does not hold good, as the dimensions vary.

220. The Sculptor.—A young sculptor, who has long hair and wears a velvet jacket, is working by lamplight at an ivory statuette of Cupid. On the table are sculptor's tools; at the back is the head of a young girl. A bird-cage hangs above.

Panel, 9 inches by 7 inches.

Sale.—A. J. Essingh, Cologne, September 18, 1865, No. 174.

221. AN ARTIST BY LAMPLIGHT. (A Portrait of the Artist.) Sm. 32; M. 323a.—A replica of 218 at Brussels.

Signed in full and dated 1653; panel, 10 inches by 8 inches.

Sale.—(Possibly) Prince Galitzin, Paris, 1825 (5300 francs)—measuring 10 inches by 8 inches, with rounded top.

Descamps and Hoet (ii. 454) mention a similar picture of a man drawing in a book—measuring 12 inches by 9½ inches—then in the Van Heteren collection. It did not pass with the other pictures of that collection into the Rijksmuseum.

In the possession of a London dealer, 1901.

221a. An Interior with a Soldier and Persons by the Fireside.

28 inches by 23 inches.

Sale.—London, May 19, 1904, No. 120.

222. A CARD-PARTY BY CANDLELIGHT. Sm. 10, and Suppl. 37; M. 347.—In the centre of a room a girl and an officer, who wears his hat, sword, and riding-boots, sit at a table, playing cards by candlelight. Behind the girl stands a man with a violin, who advises her how to play her hand. A girl with a jug enters from the background to the left. On the right is the hearth; in the right foreground a violoncello is placed against a chest, on which lies a music-book. It is a fine picture.

Panel, 13 inches by 10 inches.

In the De Bye collection, Leyden, 1665, No. 3.

[Not in the Benningen sale of 1716, as Sm. and Martin state; the picture to which they refer is 112.]

Sale.—Fraula, Brussels, July 21, 1738, No. 240 (455 florins).

In the collection of W. Lormier, The Hague (Hoet, ii. 421); sold in 1856 to Schmitt (1110 florins), according to a note in Lormier's store-room catalogue, preserved at the Mauritshuis.

Now in the collection of Count Czernin von Chudenitz, Vienna, No. 175, where it was in 1842 (Sm.).

223. A BOY WITH A MOUSE-TRAP. Sm. 15; M. 352.—In a cellar stands a boy, holding a mouse-trap in his left hand and a lighted candle in his right. In the foreground are a brass flagon and a cabbage. In the background hangs a dead bird.

The full signature is false; dated 1650; panel, 11½ inches by 9 inches.

Exhibited at Düsseldorf, 1886, No. 80.

Sales.—Amsterdam, October 21, 1739, No. 26 (300 florins).

The Hague, February 25, 1744 (200 florins, Lormier).

W. Lormier, The Hague, July 4, 1763, No. 65 (1000 florins).

Amsterdam, April 17, 1783 (300 florins).

H. A. van der Heuvel, Utrecht, April 27, 1825, No. 8 (425 florins, bought in).

C. Kruseman and others, Amsterdam, February 16, 1858, No. 21.

Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 39 (6700 florins, Van Gelder).

224. The Lace-maker asleep.—In a room lighted by a large lamp, a woman making lace has fallen asleep over her work. A man approaches her. In shadow is a table with a striped cloth, a large book, and a basket of fruit. On a shelf to the left is a big lantern.

Panel, 14½ inches by 11 inches.

Now in the collection of P. von Semeonof, St. Petersburg, 1906 catalogue, No. 133.

225. An Old Woman with a Candle, leaning over a Half-Door. M. 339.—The upper half of a house-door with a round top is open. An old woman leans out. She wears a white cap and pleated collar and a red jacket. She holds in her right hand a lighted candle in a candlestick, and protects the flame from the wind with her left hand. The candle throws a strong light on her face, which is bent down to the right. She is the same model as in the pictures at St. Petersburg, Munich, Vienna, and elsewhere.

Signed in full on the lower half of the door and dated 1661; panel, 12 inches by 8 inches.

Sales.—N. Nieuhoff, Amsterdam, April 14, 1777, No. 45 (320 florins, Rendorp).

J. Rendorp, Amsterdam, July 9, 1794, No. 15 (301 florins, Yver).

In the Löhrl collection, Leipzig; and in the Von Boxberg collection, Dresden.

Sale.—Schubart, Munich, October 23, 1899 (10,310 marks).

In the collection of the late A. von Carstanjen, Berlin.

225a. A Woman with a Candle at an arched Window.

10½ inches by 7½ inches.

Sale.—Fabricius, Haarlem, August 19, 1749, No. 22 (23 florins).

225b. An Old Woman with a Lamp.

Sale.—Jacob Snels, The Hague, July 11, 1763, No. 57 (23 florins).

225c. An Old Woman with a Lamp. M. 342a.—She reads by the light of a lamp which she holds in her hand.

Panel, 6½ inches by 6 inches.

Sale.—Jac. Viet, Amsterdam, October 12, 1774.

226.—A Woman with a Lamp at a Window.—At an arched window a young woman faces the spectator, holding a lighted lamp in her left hand and leaning on the sill with her right. She wears a red dress and a blue apron. At the back Christ is at table with the disciples at Emmaus, seen by candlelight. A chandelier is suspended from the ceiling, as well as a curtain.

Panel, 10 inches by 8 inches.

Sale.—Amsterdam, June 26, 1799.

226a. A Woman holding a Lighted Lamp. M. 327.

Signed; panel, 11 inches by 8 inches.

Sale.—H. A. Haarsma, Amsterdam, October 8, 1867, No. 22 (31 florins, bought in).

227. The Curious Girl. Sm. 14; M. 326.—A young girl in a red jacket looks out of an arched window; she leans out to the right, and holds a lighted lamp.

Signed in full on the window-sill; panel, 7 inches by 6 inches.

Sale.—(Possibly) P. J. Geelhand, Antwerp, July 5, 1784, No. 13, measuring 7 inches by 5 inches.

In the collection of A. L. van Heteren (Hoet, ii. 454).

Now in the Rijksmuseum, Amsterdam, 1904 catalogue, No. 796 (old No. 278), where it was in 1829 (Sm.).

228. A GIRL FIXING A CANDLE IN A LANTERN.—

A girl holds a lighted candle in her right hand, and with the other grasps the upper handle of a lantern which stands on a table to the right. The girl stands to the left of the table, and is seen at half-length. The background is dark. Painted in the style of a miniature.

Panel (nearly), 3½ inches by 3 inches, oval.

Possibly identical with 235c.

Now in the collection of Frau von Mumm, Frankfurt.

229. A GIRL AT A WINDOW. M. 329.—At an arched window, a girl stands, facing three-quarters right. She holds back the window curtain with her right hand, and leans on the window-sill with her left elbow, holding a lighted candle in her left hand. She wears a red bodice over a white chemisette, and a white cap.

Signed in full on the right of the window-sill; panel, 11½ inches by 10½ inches, with rounded top.

Exhibited in London, 1888, No. 88, and in Berlin, 1890, No. 39.

At Pommersfelden as early as 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 7, 1867, No. 22 (15,000 francs).

Now in the collection of Carl von Hollitscher, Berlin.

230. A GIRL AT A WINDOW. M. 325.—A girl, with smiling face, looks out of an arched window. She holds in her left hand an oil lamp, shielding the flame from the wind with her right hand. She wears a white cap, a brown jacket with half-sleeves of green, and a blue apron. She is the same model as in 184.

Panel, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

The attribution to Dou is doubtful; the picture may be by Schalcken.

Sales.—Coenraad Baron Droste, The Hague, July 21, 1734, No. 76 (195 florins).

Fraula, Brussels, July 21, 1738, No. 199 (40 florins).

At Schloss Loo, and in the collection of the Stadtholder William V. (Terwesten, 695), according to the Hague inventory and De Stuer's catalogue of 1874, though no other proof of this statement is available.

Now in the Royal Gallery, The Hague, 1904 catalogue, No. 33.

231. A GIRL AT A WINDOW. M. 325a.—A replica or copy of 230.

A similar picture was offered for sale in 1899 to the Gottfried Keller Foundation in Zurich.

Now in the Besançon Museum, bequest of J. Gigoux.

232. A GIRL AT A WINDOW. *See* M. 329a and 330.—A girl stands facing three-quarters right at an arched window. With her left hand she raises the window curtain, and in the right holds a lighted candle. She looks with a smile at the spectator. Behind her to the right is a boy looking up. In the left foreground two figures are seen by candlelight, one of them a man smoking. It is not well preserved, but is a good picture.

Signed in full and dated 165 (8?), the last figure being almost illegible; panel, $10\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—Pieter Testas, Amsterdam, March 29, 1757, No. 10 (80 florins).

Perhaps acquired by King Frederick IV. of Denmark (1699-1730); noted in the Copenhagen inventory of 1793.

Now in the Copenhagen Gallery, 1904 catalogue, No. 93.

233. A GIRL LEANING OUT OF A WINDOW. Sm. 93; M. 328.—A girl at an arched window holds a lighted candle in her right hand, and shields it from the wind with her left. The reflection of the light on her face is well rendered.

Panel, 10 inches by 8 inches.

Exhibited at the Guildhall, London, 1903, No. 149.

Sale.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 37 (575 florins, Labouchere).

In the possession of the London dealer Emmerson, 1829 (Sm.).

Sale.—London, December 21, 1901, No. 3.

In the possession of the London dealer L. Nicholson, March 1902.

In the possession of the London dealer Lawrie; exhibited 1903, No. 9.

Now in the collection of G. N. Stevens, London.

234. A GIRL WITH A LANTERN AND CANDLE. Sm. 117; M. 335.—At an arched window, with a curtain at the top, a smiling girl looks out to the left. She wears earrings and a white collar. Her face is strongly illumined by a lighted candle which she holds in her right hand, and with which she is about to light the candle in a lantern held in her left hand. The figure is half-length. In the left background a man sits reading near a light.

Signed in full and dated 1658, on a cartouche under the window; panel, 12 inches by 8 inches, with rounded top.

In the Mannheim Gallery.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 396, where it was in 1829 (Sm.).

235. A GIRL WITH A LANTERN AT A WINDOW. M. 333.—At an arched window, a young girl stands facing three-quarters right; she holds a lantern in her left hand and is fixing a lighted candle in it with her right. Her face is strongly illumined by the candlelight. Her figure is seen at half-length. In shadow in the left background are three card-players by candlelight. A mediocre picture.

Panel, 10 inches by 8 inches.

Engraved by J. Thomas, 1661; then in the collection of the Archduke Leopold Wilhelm, Vienna.

Now in the Vienna Gallery, 1896 catalogue, No. 1378.

235a. A Girl at a Window fixing a Candle into a Lantern. M. 336.

In the De Bye collection, Leyden, 1665, No. 12.

235b. A Girl with a lighted Candle.

Sale.—D'Orvielle, Amsterdam, July 15, 1705, No. 4 (305 florins).

235c. A Girl lighting a Lantern with a Candle. M. 336a and b. Panel, 4 inches by 3½ inches. [Compare 228.]

The sales noted by Martin under 336a and 336b are the same.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738, No. 28 (65 florins), *see* Hoet (iii. 19).

235d. A Girl at a Window holding a Candle.

Sale.—Amsterdam, October 10, 1742, No. 11 (160 florins).

235e. A Girl at a Window. M. 329a.

Sales.—Hommer, Amsterdam, April 15, 1767.

Van der Velde, Amsterdam, 1774. These may or may not be identical.

236. A Girl at a Window. M. 331.—A girl at a curtained window holds a lighted candle in her right hand, and rests her left hand on the tablecloth. At the back two persons are seated.

Panel, 12 inches by 8 inches, with rounded top.

Sales.—P. Pama, Amsterdam, January 30, 1781 (130 florins).

J. H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800 (470 florins).

237. A Young Woman with a Candle.—A young woman, standing behind a window-sill, holds a candle in one hand and raises the window-curtain with the other. On the sill is a relief of children at play.

Panel, 9½ inches by 7 inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 48.

238. A Girl with a Lantern and Candle. Sm. 73; M. 334.—At an arched window with a curtain at the top, a woman, facing left, stands at a table to the right. She holds a lantern in her left hand, and lights the candle from another which is burning on the table. Near the lantern are a market-pail with a dead duck in it, an overturned pot, fruit, and other objects.

Signed in full and dated 1663; panel, 12½ inches by 11½ inches.

Shown at the Arti Exhibition, Amsterdam, 1867.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1767, No. 55 (2450 florins).

In the Hodshon collection, Amsterdam, 1829 (Sm.).

Sales.—Hodshon-Roëll, Amsterdam, April 25, 1872 (6300 florins).

Cahen, Amsterdam, April 20, 1880.

239. An Old Woman reading the Bible by Candlelight.—A half-length.

Copper, 6 inches by 5 inches, oval.

Sale.—Flörsheim and others, Berlin, April 29, 1902, No. 27a.

240. A MAN AND WOMAN WEIGHING MONEY.—On a table are a lighted candle and some money. On the left a woman stands, facing right, and bending over the table. In her left hand she holds up a pair of scales to the light. She wears a cap, a pleated collar, and a dark purplish-brown jacket. Behind the table to the right sits a man with a cap—the model seems to have been Rembrandt's father—making notes in a book and watching the balance. Above the group is a heavy red curtain, caught up at the right upper corner and falling on a globe to the right.

Panel, 11 inches by 9½ inches.

Exhibited on loan at the Royal Picture Gallery, The Hague, 1899-1900.

Described in the inventory of the Gallery as an old copy after Dou; in the report for 1899 as possibly a work of Dou's school. Yet it is probably quite genuine; see *Oud Holland*, 1901, p. 11, note 2.

Now in the collection of the Countess Van Lynden van Pallandt, Lisse.

241. A Woman making Lace by Candlelight. M. 344.—A woman, facing three-quarters right, sits making lace by candle-light and looks up at the spectator. On a table in the right-hand corner are carrots, onions, a lantern, and other objects; a chair with a carved back stands

in front. In the left background is the hearth, with a kettle on the fire. A curtain is drawn up on the left.

Signed in full on the chair-back on the right; panel, a tall picture.

In the possession of a Rotterdam dealer, 1899.

242. THE LOST THREAD. Sm. 131; M. 341.—An old woman sits facing right at a table; by the light of an oil lamp she is looking for the end of the thread on a spindle which she holds in her right hand. On the table to the right are a reel of yarn, some onions, and other things. An hour-glass stands in a niche in the right-hand wall. The woman wears a white cap and a pleated collar; she is the model repeatedly used by Dou. The figure is seen to the knees. The background is dark.

Signed in full under the lamp; panel, 13 inches by 10½ inches.

In the Dresden inventory of 1722, A. 505, "from the art chamber," described as a work of A. van Boonen; rightly attributed to Dou in the catalogue since 1817.

Now in the Dresden Gallery, 1905 catalogue, No. 1714.

242a. An Old Woman seated at a Table, winding a Skein. Sm. 131; M. 341a.—Perhaps a replica of the Dresden picture (242).

Panel, 14 inches by 11½ inches.

Sale.—De la Court Backer, Leyden, September 8, 1766, No. 20 (290 florins, by A. van den Enden).

242b. A Woman winding a Skein by Lamplight.

Sale.—Amsterdam, April 27, 1847, No. 3.

243. A GIRL WITH A CANDLE IN HER HAND WATERING FLOWERS. M. 338.—A smiling girl looks out of an arched window, facing three-quarters right. In her right hand she holds a large earthen pitcher, with which she is watering a little plant in a flower-pot in front of the window. In her left hand she holds a lighted candle, throwing a strong light on her face. On the window-sill is a bottle; to the right is a tall flowering plant in a pot.

Signed in full on the sill; panel, 11 inches by 8 inches.

In the Dresden inventory of 1722, A. 512.

Now in the Dresden Gallery, 1905 catalogue, No. 1712.

243a. A Girl at a Window watering a Gillyflower Plant. M. 338a.—She holds an earthen pitcher.

In the De Bye collection, Leyden, 1665, No. 10.

244. A GIRL AT A WINDOW WITH A CANDLE IN HER HAND, GATHERING GRAPES. Sm. 129; M. 337 and 337a.—At a square stone window, a green curtain suspended from a brass rod is drawn back. A girl looks out, holding a lighted candle in her left hand, to pluck a large bunch of grapes from the vine growing upon the house wall. Her smiling face, which is turned to the spectator, is brightly illumined. Beside her, on the window-sill, is a basket. In the left background are two figures in shadow.

Signed in full on a paper fastened under the window, and dated 1656 (?)—the last figure is uncertain and was formerly read as an 8; panel, 14 inches by 11½ inches.

Very probably in the De Bye collection, Leyden, 1665, No. 14—described as "Girl plucking Grapes by Candlelight, with a background."

In the Dresden inventory of 1722, A. 498.

Now in the Dresden Gallery, 1905 catalogue, No. 1706.

244a. A Girl with a Cat by Candlelight.—At a table, on which lies an open book, a girl sits stroking a grey cat. The group is lighted by a candle in a brass candlestick.

Panel, 7 inches by 5 inches.

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 45.

245. An Old Woman eating Soup. Sm. 75; M. 342.—An old woman sits, facing three-quarters left, in a garret, eating soup from a pot which she holds on her lap with her left hand. On a stand to the left is a lighted lamp.

Panel, 13 inches by 9½ inches.

Described in the 1727 catalogue.

Only known, otherwise, from the engraving by J. Huber in the "Galérie Orléans" ("Galérie du Palais Royal," 1786-1808).

246. A YOUNG WOMAN ENGAGED AT THE SUPPER-TABLE. M. 346.—In a lofty room with a purple curtain drawn up at the top, a table is set out for a meal near an open window on the right. A candle in the centre of the table illumines the figures of a young woman behind the table and of a young maid-servant standing at the left-hand corner, in profile to the right. The woman with a smile raises her right hand and seems to question the maid, who shows her a piece of paper. The maid holds a lighted lantern. On the table are plates, rolls, glasses, and other things. In the right foreground is a chair with a footwarmer near it. On the left is the hearth; a cage or lantern hangs from the ceiling. Formerly, the figure of an old man smoking by the fire was to be seen, but it disappeared after the Schönborn sale. [*See* 248.]

Signed in full; panel, 18 inches by 14 inches.

In the Pommersfelden Gallery as early as 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 20 (13,000 francs, Khalil Bey).

In the collection of Khalil Bey, Paris.

In the possession of the dealer Ch. Sedelmeyer, Paris.

Sale.—Vienna, 1872.

Purchased by the Frankfort Kunstverein, 1873 (6000 florins).

Now in the Städel'sches Institut, Frankfort, 1900 catalogue, No. 206.

247. AN OLD WOMAN AND TWO BOYS AT SUPPER. Sm. 116; M. 345.—An old woman sits facing left at a table; she is cutting bread. She wears a cap and a small pleated collar, and her figure is strongly illumined by an oil-lamp standing on the table to the left. The elder boy, with his hat in his right hand, sits in the left foreground looking

at the woman ; the light plays on his profile. Opposite him and facing the spectator is a younger boy with a cap, who is just putting his spoon in his mouth. To the left on the panelling of the lofty room is a basket, with a window behind it ; one bird-cage is hung on the wall and another hangs from the ceiling.

Signed in full below on the window ; panel, 11 inches by $8\frac{1}{2}$ inches.

A much damaged replica at Hermannstadt, 1901 catalogue, No. 318, is described as in the "manner of G. Dou."

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 401.

248. A YOUNG WOMAN ENGAGED AT THE SUPPER-TABLE. M. 346a.—A good replica of 246. Beside the hearth is the man's figure once visible in the Frankfort picture.

Panel, 18 inches by $13\frac{1}{2}$ inches.

Not by G. Schalcken, as even Frimmel admits after once ascribing it to him (see *Kleine Galeriestudien*, New Series, iii. 18). It has Dou's quality, but is somewhat smoother.

Now in the Schönborn Gallery, Vienna.

249. An Old Woman with Poultry. Sm. 83 ; M. 332.—An old woman stands at a window, holding a lighted candle in one hand and leaning the other on the handle of a pail. Some poultry are at the side ; above hangs a bird-cage. At the back two persons are conversing. "Painted with powerful effect, but not with his usual precious finish" (Sm.). [Compare 261.]

Dated 1671 ; panel, 10 inches by 8 inches.

Sales.—Walsh Porter, London, 1810 (£210).

Lord Radstock, London, May 12, 1826 (£157 : 10s.).

In the Sanderson and Robit collections, after 1826.

In the collection of Sir George Lee, London, 1901.

250. AN OLD WOMAN CHOPPING ONIONS. M. 340.—At an arched window, an old woman stands chopping onions in a wooden tub. Her figure is illumined by a candle on the right. She wears a white cap and pleated collar, and faces the spectator. A curtain is drawn back on the right of the window. In the left foreground is a stone jug.

Signed in full ; panel, 15 inches by 12 inches, with rounded top.

In the collections of Donovan, Brighton ; and Poulet, London.

In the possession of the Paris dealer Ch. Sedelmeyer, 1899, No. 7.

251. THE PANCAKE WOMAN. Sm. 113 ; M. 343.—An old woman sits in a vaulted room by candlelight. She takes a coin from a customer. In the foreground are a wheelbarrow, some pots, and a lantern. In the right background some persons are seen by the light of a lantern and a candle.

Panel, 24 inches by 19 inches.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 406.

252. A Woman selling Fish. M. 342*b*.—A woman sits in her booth holding a lighted candle. A young maid-servant with a basket talks to her. A lighted lantern hangs in front; a young girl lights another on the right. To the left are booths, above which is seen the moon.

Signed; panel, 15½ inches by 13½ inches.

At Pommersfelden as early as 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 21.

253. THE STOREROOM. Sm. Suppl. 4; M. 348*a*.—A cook, carrying a lighted candle, enters a cellar, in the right foreground of which are a pot on a tub, a brass kettle, and a mouse-trap. At the back are kitchen utensils and provisions. Martin thinks the attribution to Dou uncertain, but it is certainly from Dou's studio.

Canvas on panel, 12½ inches by 10 inches.

Formerly in one of the Royal palaces of Prussia. At Berlin, 1842 (Sm.)

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 854.

254. IN THE WINE-CELLAR (or, The Surprise). Sm. Suppl. 48; M. 349.—On the left of a cellar a young girl kneels in front of a wine cask, and is about to drink a glass which she has just filled. A boy holding a lamp in his right hand, which throws a strong light on both faces, stands near the girl, behind the cask, and raises his left hand with a warning gesture. He wears a cap and has long curls. In the left foreground are a lighted lantern, a cabbage, and a jug; on the right a jug lies on a cask. What looks like a dead duck—a hare, according to Sm.—hangs from the vaulted roof of the cellar, which forms the top of the picture.

Signed on the cask in the bottom left-hand corner, and painted before 1665; panel, 13 inches by 10 inches.

The picture was originally enclosed in a wooden case, with a painting of still-life on the exterior (388), also at Dresden.

In the De Bye collection, Leyden, 1665, No. 13.

In Guarienti's Dresden inventory before 1753, No. 1723.

Now in the Dresden Gallery, 1905 catalogue, No. 1713.

255. THE SURPRISE. Sm. 22 and 58; M. 348.—A maid-servant kneels in front of a cask in a wine-cellar. She holds the tap with her right hand, and with the other offers a glass of wine to an old man. He stands beside her, holding a lighted candle and resting his left hand on her shoulder. The cellar-door opens, and the old man's wife enters with a lighted lamp. She makes a threatening gesture. In the foreground are a brass milk-pail, a mouse-trap, some charcoal, and a lighted lantern. [Compare 257*e*.]

Panel, 16 inches by 12 inches.

Described by Descamps in the Lubbeling collection, 1754.

Engraved by J. F. Beauvarlet, and by Sarabas in the collection of Chereny de la Chapelle, Paris.

Sale.—(Possibly) Antony Grill, Amsterdam, April 14, 1728, No. 1 (700 florins).

In the collection of Johannes Lubbeling, Amsterdam (Hoet, ii. 517).

Sales.—Poullain, Paris, March 15, 1780 (4760 francs, Tolozan).

Tolozan, Paris, February 23, 1801 (7350 francs).

Montaleau, Paris, 1802 (10,500 francs).

Emler, Paris, December 27, 1809 (16,000 francs).

In the collection of Alexander Baring, 1829 (Sm.).

Now in the collection of Lord Ashburton, The Grange.

256. In the Wine-Cellar. Sm. 42, and Suppl. 70; M. 360.—In a cellar a girl is drawing wine from a cask, while a young man stands behind her holding a goblet. A lighted candle is placed on the ground. Near it are a brass bottle, a mouse-trap, and a cabbage. In the background, beside a fire, is an old man or woman. "This beautiful picture is painted in the artist's most finished manner" (Sm.).

Panel, 12 inches by 10 inches.

Shown at the Arti Exhibition, Amsterdam, 1867.

Sales.—Antony Grill, Amsterdam, April 14, 1728, No. 2 (810 florins).

G. Braamcamp, Amsterdam, July 31, 1771, No. 57 (845 florins, H. Pothoven). See Hoet (ii. 53).

In the Six van Winter collection, Amsterdam, 1829 (Sm.).

In the Van Loon collection, Amsterdam, 1842 (Sm.). This was bought as a whole by the Rothschilds, 1878.

Now in one of the Rothschild collections, in Paris or London.

257. A Woman with a Lamp drawing Wine. M. 327a.

In the inventory of Jac. Loys, Rotterdam, 1680 (*Alg. Ned. Fam. Blad.*, 1883, No. 1); seen in Loys' collection, 1663, by Monconys (*Voyages*, ii. 131); see Bredius in *Ned. Kunstbode*, 1880, ii. 412).

257a. A Girl drawing Wine. M. 350a.—A girl drawing wine and a woman weighing. A night-piece.

In the collection of King James II. of England, 1688, No. 546.

257b. Persons in a Wine-Cellar by Candlelight.

Panel, 17 inches by 13 inches.

Sales.—J. Gillott, London, April 19, 1872.

Ch. Bushell and others, London, March 17, 1906, No. 85.

257c. A Woman with a Lamp in a Cellar.

Panel, 10 inches by 7 inches.

Sale.—Britten Slee, and others, London, March 25, 1901, No. 56.

257d. A Man and Woman with a Light. M. 354a.

In the collection of King James II. of England, 1688, No. 1080.

257e. A Gentleman, a Young Woman and a Maid in a Room by Candlelight.—[Compare 255.]

Sale.—Amsterdam, April 24, 1716, No. 57 (54 florins).

257f. Two Girls with a Lamp. M. 353a.

Sale.—Duc d'Orléans, London, 1798—according to Martin, but not one of the three works by Dou which Buchanan (*Memoirs of Painting*, i. 201) mentions in this sale.

258. A GIRL ASLEEP, WITH TWO MEN. Sm. 134; M. 351.—In a room a girl sits asleep in a chair. In front of her is a table with a lighted candle on it. A soldier lights his pipe at the candle. Another soldier holds a lighted sulphur match under the girl's nose. At the back a maid-servant enters with a lighted lamp. On the floor in front is a lighted lantern. "This picture is exquisitely finished" (Sm.).

Panel, 11 inches by $8\frac{1}{2}$ inches, with rounded top.

Described by Reynolds (ii. 329) and by Waagen (ii. 117).

A copy of the same size as the picture, by L. de Mony, was in the sales: B. Kley, The Hague, May 10, 1781 (300 florins, Van der Pot); and Van der Pot, Rotterdam, June 6, 1808, No. 82 (200 florins, La Coste).

Exhibited at the Royal Academy Winter Exhibition, London, 1881; and at the South Kensington Museum, 1891, No. 41.

Sale.—Floris Drabbe, Leyden, April 1, 1743, No. 5 (630 florins).

In the Baillie collection, 1774.

In the Hope collection as early as 1781; it was there in 1829 (Sm.).

In the collection of Lord Pelham Clinton Hope, Deepdene, purchased as a whole in 1898 by A. Wertheimer and P. and D. Colnaghi.

259. THE MOUSE-TRAP. M. 353.—At an arched window with a red curtain, a young girl stands holding a lighted candle in her left hand, and, in her right, a mouse-trap with a mouse in it. She smiles at a boy, who leans on a table to the right and points at the mouse.

Signed in full in the centre; panel, $10\frac{1}{2}$ inches by 8 inches.

In the Dresden inventory, 1722, A. 508. Then described as an original; afterwards catalogued as a copy. Martin thinks it an original, and the Dresden catalogues since 1902 assign it to Dou; the picture was cleaned in 1901.

Now in the Dresden Gallery, 1905 catalogue, No. 1721.

260. A Picture with Candlelight. M. 354*b*.—Originally the exterior of the self-portrait (278*a*).

In the De Bye collection, Leyden, 1665, No. 22.

260*a*. A Picture with Candlelight. M. 354*d*.

Sale.—Johan van Tongeren, The Hague, March 24, 1692, No. 56 (120 florins)—*see* Obreen's *Archief* (vii. 90).

260*b*. A Night-Piece.

Sale.—D. Grenier, Middelburg, August 18, 1712, No. 115 (37 florins).

260*c*. A Night-Piece.

Sale.—Jan van Benningen, Amsterdam, May 13, 1716, No. 86 (30 florins).

260*d*. A Night-Piece. M. 354*c*.—With accessories.

Panel, 8 inches by 6 inches, with rounded top.

Sale.—H. van der Vugt, Amsterdam, April 27, 1745, No. 8 (80 florins, Schouman).

260*e* and *f*. Two Night-Pieces. M. 355.

Seen in the Bisschop collection, Rotterdam, 1766, by Michel Mnízech

(*Oud Holland*, x. 223). Probably one of these was "A Girl asleep, with two Men" (258), as the Bisschop collection was bought by the Hopes.

Jan and Pieter Bisschop did not possess these pictures in 1752 (Hoet, ii. 527).

260g. An Interior with Figures by Candlelight.

Signed in full on a bench.

Sale.—Amsterdam, October 25, 1838, No. 306 (17 florins 50, Stokbroo).

261. SCENE BY CANDLELIGHT.

Signed in full at the bottom and dated 1671.

Possibly identical with 249.

In the possession of Sir G. Donaldson, London, March 1902.

161a. Figures in a Cellar by Candlelight.

Panel, 7½ inches by 14½ inches.

Sale.—Lady Wetherall and others, London, April 18, 1903, No. 28.

262. A NUDE MAN IN THE OPEN AIR. Sm. 35, and Suppl. 24; M. 358.—A nude soldier with long fair hair, a moustache, and a little beard, sits facing right on a stone at the foot of a withered tree. His left foot is stretched out, his right drawn up. With the left hand he points to the right. His shirt is under him. In the left foreground are his grey hat with a blue plume, his clothes, and his sword. Behind him is an open doorway, through which are seen a canal and, beyond it, the "Blaauwpoort" at Leyden. The foliage on the right has become very blue.

Panel, 10 inches by 7½ inches.

Pendant to 263 and 264.

Noticed by Descamps.

In the De Bye collection, Leyden, 1665, No. 6.

Not in the Plettenberg sale of 1743 (as Sm. and Martin state).

Sold by Lormier to Voyer d'Argenson, 1746 (1900 florins).

Sale.—Gaignat, Paris, December 1768 (Diderot, for the Empress Catherine II.—see 263 for price.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 911.

263. A NUDE WOMAN IN A LANDSCAPE. Sm. 36, and Suppl. 25; M. 356.—A fair young woman without her clothes sits on a bank at the foot of a withered tree; her figure is turned to the right, but she looks round at the spectator. She takes hold of her right foot with her right hand, and rests her left hand on her knee. Round her waist is wrapped a white cloth. Her garments lie behind her. In the left-hand corner is a brass pot; to the right is a bank with moss and leaves. In the distance, under a cloudy sky, rises a church-tower.

Panel, 9½ inches by 7½ inches.

Pendant to 262 and 264.

Described by Descamps.

A copy by the younger Dou was in the sale.—J. Meyers, Rotterdam, September 9, 1722, No. 231 (71 florins).

In the De Bye collection, Leyden, 1665, No. 9.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722, No. 93 (330 florins).

Count Plettenberg, Amsterdam, April 2, 1738, No. 59 (310 florins)—not in the second sale of April 11, 1743, as Sm. and Martin state.

Sold by Lormier to Voyer d'Argenson, 1746 (1150 florins)—see note in Lormier's store-catalogue preserved at the Mauritshuis.

Sale.—Gaignat, Paris, December 1768 (Diderot for the Empress Catherine II.—together with the two pendants, a Murillo and a Van Loo, for 17,535 livres).

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 910.

264. A NUDE WOMAN COMBING HER HAIR. Sm. 34 and Suppl. 23; M. 357.—A fair young woman without her clothes sits beside a basin at the foot of a withered tree. Her left foot is in the water. Her figure is turned to the left, but she looks round at the spectator. She is combing her hair. Round her neck is a gold chain. In the left foreground is the basin; on the right are a large thistle and other plants. At the back is a stone building with arches, through one of which is seen a distant landscape with a town and hills.

Signed in full in the right-hand corner; panel, 10 inches by 7½ inches.

Pendant to 262 and 263.

Described by Descamps.

A copy by the younger Dou was in the sale, J. Meyers, Rotterdam, September 9, 1722, No. 232 (68 florins).

In the De Bye collection, Leyden, 1665, No. 16.

Sales.—Jaques Meyers, Rotterdam, September 9, 1722, No. 92 (355 florins).

Plettenberg, Amsterdam, April 2, 1738, No. 58 (380 florins)—not in the second sale of 1743, as Sm. and Martin state.

Sold by Lormier to Voyer d'Argenson, 1746 (1050 florins).

Sale.—Gaignat, Paris, December 1768 (Empress Catherine II.)—for price see 263.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 912.

264a. A Nude Woman combing her Hair. M. 358a.
5 inches by 3½ inches.

Sale.—Count Fraula, Brussels, July 21, 1783, No. 144 (16 florins).

264b. A Nude Woman.

Sale.—Amsterdam, April 15, 1739, No. 241 (20 florins).

264c. A Woman Bathing.

Sale.—Joseph Sonsot, Brussels, July 20, 1739, No. 27 (25 florins).

265. A Nude Woman holding a Mirror.—A variety.
72 inches by 60 inches.

Sales.—Plettenberg, Amsterdam, April 2, 1738, No. 60 (230 florins), and April 11, 1743, No. 13 (40 florins).

Pieter Testas, Amsterdam, March 29, 1757, No. 9 (130 florins).

266. **A Nude Woman in a Fine Landscape.** M. 358*b*.—She sits on a bank with her left foot in the water.

Panel, 6 inches by 5 inches.

Sales.—Van Zwieten, The Hague, April 12, 1741, No. 68 (9 florins).

Van der Land, Amsterdam, May 22, 1766, No. 23.

267. **PORTRAIT OF THE PAINTER.** Sm. 9; M. 104.—He looks out of an arched window, with a blue curtain that is drawn to one side. He has in his mouth a pipe, which he holds with his left hand; he wears a cap, and has long curls falling on his shoulders. He looks up at the spectator from a book lying on the window-sill. In the background are a man and a woman near an easel, with a sunshade over it.

Signed in full on a placard beneath the window-sill; panel, 18½ inches by 14 inches, oval.

See *Oud Holland*, x. 235; and Moes, *Iconographia Batava*, 2096, Nos. 12, 13, 15.

In the collection of Hendrik van Slingelandt, The Hague, 1752 (Hoet, ii. 407).

Assigned to Diederica Catherina van Slingelandt, 1811, at the division of the estate.

Sales.—(Possibly) H. Reydon and others, Amsterdam, April 5, 1827, No. 35 (200 florins, Immerzeel).

Dan. Hooft Jaczn., Amsterdam, October 23, 1860, No. 1 (6400 florins, Roos or O. de Kat)—the catalogue describes the collection as that of Pieter Cornelisz van Slingelandt, inherited by the Hooft family and never before put up for sale.

In the collection of L. Dupper, Dordrecht.

Now in the Rijksmuseum, Amsterdam, Dupper bequest; 1905 catalogue, No. 791 (old No. 275).

268. **PORTRAIT OF THE PAINTER.** M. 103.—He stands in profile to the right with his face turned to the spectator. He wears a cloak and a slouch hat. He has a glove in his gloved right hand. With the left hand he holds a picture for inspection on a table to the right. It represents an old woman and her husband seated at table, with a young man standing behind her; the sitters are doubtless Dou's parents with his brother or himself as a youth.

Signed in full on the edge of the table; panel, 10½ inches by 9 inches, oval.

A weak copy with variations is at Cambridge.

See Moes, *Iconographia Batava*, 2096, No. 23.

In the Salzda hlum collection.

Now in the Brunswick Gallery, 1900 catalogue, No. 303.

269. **PORTRAIT OF THE PAINTER.** M. 115.—The painter sits on the left at a window-sill, on which are a plaster cast, a candlestick, a violin and music-book, and a globe. He is drawing in a large book, with his eyes fixed on the spectator. He wears a cap and a dark jacket. On the table are another antique group, a mandolin, and an open Chinese umbrella. Behind him to the left is a dark green curtain. A chandelier

hangs from the ceiling. In the right background near a pillar are a book-shelf, an earthenware pot, and a mussel-shell.

Signed in full on the table to the left and dated 1647; panel, 17 inches by 13½ inches.

In the Dresden inventory, 1722, A. 529.

Now in the Dresden Gallery, 1905 catalogue, No. 1704.

270. PORTRAIT OF THE PAINTER. Sm. Suppl. 59; M. 101.—He sits at a window, with his right hand on a skull upon the window-sill and his left hand stretched out. He wears a brown costume and a broad-brimmed hat turned up in front. A curtain hangs behind him. Beneath the window-sill is Duquesnoy's bas-relief of children playing with a he-goat.

Signed in full and dated 1658; panel, 20½ inches by 16 inches.

See Houbraken, i. 269.

Now in the Uffizi Gallery, Florence, 1891 catalogue, No. 449; it was there in 1842 (Sm.).

271. PORTRAIT OF THE PAINTER.—A half-length. He stands at a window-sill decorated in a baroque style, holding a palette in his left hand and resting his right hand on an open folio, which lies, with other books, on the sill. In the right background is an anatomical figure. The painter is dressed in yellowish brown; a greenish-brown curtain hangs at the window.

In the collection of the late Baroness von Rothschild, Frankfort.

272. PORTRAIT OF THE PAINTER. Sm. 98 and Suppl. 57; M. 105.—A half-length. He faces the spectator; his figure is turned three-quarters left. He wears a dark cap; his long curls fall on his white collar. In his left hand he holds a pipe; his right hand is not visible. Over his left shoulder he has thrown his cloak.

Signed in full on the right at the height of the shoulder; panel, 7½ inches by 5½ inches, oval.

Described by Waagen (i. 355), and Moes, *Iconographia Batava*, 2096, No. 14. [Compare 43.]

Sales.—(Possibly) P. Locquet, Amsterdam, September 22, 1783, No. 76 (57 florins, Van Braam Helsdingen).

A. C. Putman, Amsterdam, August 17, 1803, No. 23 (180 florins, Roos).

Paignon Dijonval, Paris, December 17, 1821; bought as a whole by Emmerson.

Jeremiah Harman, London, May 17, 1844 (bought for the National Gallery).

Now in the National Gallery, London, 1906 catalogue, No. 192.

273. PORTRAIT OF THE PAINTER. Sm. 97; M. 106.—A half-length. He is turned three-quarters right and looks at the spectator. He is about twenty-two, and has a small moustache and pointed beard. He wears a dark grey jacket, a white collar, and a grey cap with a red corner. "Painted upon the principle of his master Rembrandt, with the addition of his own light touch" (Sm.).

Signed in full ; panel, 7 inches by 5 inches.

Described by Waagen (ii. 43).

Lithographed in reverse by S. M. Smith for vol. i. of *Sm. Catalogue Raisonné* (1829).

Sale.—The Hague, 1819 (John Smith).

Sold by Sm. to Lord Francis Leveson-Gower before 1829 (£73 : 10s.).

Now at Bridgewater House, London, 1892 catalogue, No. 124.

274. PORTRAIT OF THE PAINTER. Sm. 109 and Suppl. 65 ; M. 100.—A three-quarter length. He stands in an open colonnade, wearing a fur cap. He rests his right arm on a table covered with a Persian carpet, on which is a book. He has a stick in his left hand. In the right background is the "Blaauwpoort" at Leyden.

Signed in full on the table ; signed also at the foot of the corner pillar, "G. Dou, 1663, æt. 50" ; panel, 20 inches by 16 inches.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 397.

275. PORTRAIT OF THE PAINTER. Sm. 51 ; M. 108.—He stands at an arched window, almost facing the spectator. He wears a blue cap and a fur-trimmed robe. He holds a palette and brushes in his left hand, and rests his right arm on the window-sill. An easel stands in the background. In the right foreground, in front of the window, are a bottle and two pots.

Signed in full on the sill to the left ; panel, 8 inches by 12 inches ; the original panel has been let into a larger one and the picture completed by a later hand. Pendant to 170.

See Moes, Iconographia Batava, 2096, No. 7.

Engraved by Oortman.

Sale.—Randon de Boisset, Paris, February 3, 1777, No. 79 (13,000 francs, with pendant).

Now in the Louvre, Paris, 1900 catalogue, No. 2359 (old No. 130), where it was in 1829 (Sm.).

276. PORTRAIT OF THE PAINTER (?). M. 116.—A young man with curls sits on a chair, turning half left, and looks round with a smile at the spectator. He holds a glass in his left hand, and leans his right hand on his hip. He wears a reddish vest and cloak and a dark cap. A jug stands at a window to the left. The background is grey. The type of portrait resembles that of 267, 272, and 273. Unfortunately, the picture is in bad condition and has been enlarged on all sides.

Panel, 8 inches by 7 inches.

Sale.—Fonspertuis (400 francs, Queen Louisa Ulrica of Sweden), as a portrait of the painter.

In the collection of King Gustavus III. of Sweden.

Now in the National Museum, Stockholm, 1900 catalogue, No. 394.

277. PORTRAIT OF THE PAINTER. M. 109, 110, and 110a.—He leans out of an arched window with a blue curtain. He rests his left arm on the sill and lets his right hand hang down in front. In his left hand are his palette and brushes. He has long curls and wears a

cap. In the right background is an easel protected by a sunshade. On a table near it is a globe. In the left background is a pillar.

Signed on a paper fastened on the window-sill, in Gothic letters, "G. Dou, Leyde . . . , ætatis . . . "; panel, $9\frac{1}{2}$ inches by 11 inches.

A copy, dated "Leyden, 1672," is in the Schloss, Nürnberg, according to a note (see M. 110a).

Described by Parthey, 1863, No. 77; Waagen, *Kunstdenkmäler in Wien*, 1866, i. 304; Moes, *Iconographia Batava*, 2096, No. 20.

Sale.—(Possibly) Von Bülow, Copenhagen, 1826, inscribed "G. Dou, Leyden, 1652, ætatis 39" (see O. Granberg, i. 276, and Moes, 2096, No. 5).

The Czernin collection was formed (according to Waagen) by the father of the Count, whom he knew, and who was already an elderly man in 1839. It is uncertain, therefore, whether the elder Czernin bought the Bülow picture.

If he did, then he did not buy another portrait at the sale, J. Hickman, London, March 20, 1847, as Moes and Martin think.

The Bülow picture may be a copy of the Czernin picture, which was probably dated 1652.

Possibly the Czernin picture is identical with 284.

Now in the collection of Count Czernin von Chudenitz, Vienna, No. 176.

278. Portrait of the Painter. M. 113.—With palette and brushes. In the collection of King James II. of England, 1688 catalogue, No. 633.

278a. Portrait of the Painter. M. 120a.

In the De Bye collection, Leyden, 1665, No. 22; the exterior of this was a "Picture by Candlelight" (260). See Martin, Appendix iv.

279. Portrait of the Painter. M. 121.—A small picture.

In the De Bye collection, Leyden, 1665, No. 11. See Martin, Appendix iv.

279a. Portrait of the Painter. M. 120.

See Moes, *Iconographia Batava*, 2096, No. 28.

In the collection of P. de la Court van der Voort, Leyden, 1711, seen by Uffenbach (*Merkwürdige Reisen*, Ulm, 1754, iii. 421); but not in the catalogue of the sale, Leyden, September 8, 1766.

279b. Portrait of the Painter. See M. 108.—The easel stands at the back.

5 inches by $4\frac{1}{2}$ inches.

Sale.—Count Fraula, Brussels, July 21, 1738, No. 122 (105 florins).

280. Portrait of the Painter. M. 102.—His hand rests on a skull. Painted in 1661; panel, 19 inches by $13\frac{1}{2}$ inches.

Sale.—Iman Pauw, The Hague, November 23, 1779.

281. Portrait of the Painter as a Youth.—A three-quarter view. He wears a soft black cap with two feathers, and a coat with gold buttons and a lace collar. Possibly a replica of 338.

Panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

Sale.—Marquis de Menars, Paris, February 1782, No. 40.

281a. Portrait of the Painter.—He is playing the violin at a window. The curtain is drawn back and allows the light to enter the studio. A sword, an easel, and a map of the world are among the accessories.

16 inches by 10½ inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 120.

Sale.—Frau Lenglier, Paris, March 10, 1788.

281b. Portrait of the Painter. M. 118.

See Moes, 2096, No. 29.

Sale.—At Coxé's, London, 1807.

281c. Portrait of Dou.

Panel, 20 inches by 16 inches.

Sale.—D. Versteegh, Amsterdam, November 3, 1823, No. 8 (250 florins, Brondgeest).

281d. Portrait of Dou.

Panel, 8½ inches by 6 inches.

Sale.—Amsterdam, November 20, 1826, No. 5 (74 florins).

282. Portrait of the Painter. Sm. 100; M. 111.—He is about twenty-five. He stands at a window, holding a palette; a plaster bust is on the window-sill. "Painted in the broad, free manner of Rembrandt, with a prevailing brown tone of colour which gives it considerable richness" (Sm.).

Panel, 9 inches by 7 inches, with rounded top.

Lithographed in France before 1829 (Sm.).

Described by Moes, 2096, No. 19.

In the collection of Edward Gray, London, 1829.

282a. Portrait of the Painter. M. 119.

See Moes, 2096, No. 31.

Sale.—Paris, April 1837.

283. Portrait of the Painter. Sm. 101 and Suppl. 60; M. 112.—He stands at a window, holding palette and brushes in his left hand, and turning over with his right the leaves of a large book lying on the sill. He looks about forty. He wears a brownish vest with sleeves, a dark blue cloak embroidered with gold lace, and a light blue cap. A curtain hangs over the window-sill, partly covering the well-known relief by Duquesnoy of children playing with a he-goat, which is underneath the window. In the foreground is a pot of marigolds. A vine grows over one side of the window, where is hung a bird-cage. In the background is an easel with an open umbrella on the top. "A very beautiful and interesting picture" (Sm.).

Panel, 19 inches by 15½ inches.

Described by Moes, 2096, No. 22.

Engraved by A. Tardieu.

In the Voyer d'Argenson collection, 1754.

Purchased by the Chevalier S. Erard, Paris, 1825 (25,000 francs).

Sales.—Erard, Paris, April 23, 1832, No. 76 (19,250 francs, bought in).
Blanc states wrongly that it was on canvas, measuring 28 inches
by $23\frac{1}{2}$ inches.

Erard, London, 1833 (£603 : 15s.).

In the collection of Etienne Le Roy.

Sold between 1833 and 1842 (over £1000, Sm.).

In the Kalkbrenner collection, Paris, 1843 (Sm.).

Sale.—Pierard of Valenciennes, Paris, March 20, 1860, No. 17 (37,000 francs).

284. Portrait of the Painter.—A small picture. The artist with palette and brushes. Possibly identical with 277.
Signed "G. Dow, Leyden, 1652."

In the possession of Gärtner, Berlin, 1863 (Parthey, i. 354, No. 75).

285. Portrait of the Painter. He is sixty-three.
Painted in 1676.

Exhibited at Delft, 1863, No. 998, by B. T. van Leeuwen in Leidschendam,
(valued at 1500 florins).

286. Portrait of the Painter. M. 117.—He has a black cloak and
a broad-brimmed felt hat. His long fair hair falls on his double collar.
He holds his right hand at his breast.

Canvas, $32\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Described in the Year-Book of the Antwerp Guild of St. Luke, 1856.

Sale.—Du Mortier, Brussels, February 18, 1879.

287. Portrait of the Painter. M. 105*a* and 107.—He sits facing
three-quarters length in an arm-chair, on which he leans his left arm.
He holds his pipe in his left hand. He wears long curls and a cap, a dark
jacket, and a broad cloak with a white collar. [Compare 272.]

Panel, 8 inches by 6 inches.

Compare Moes, 2096, No. 16.

Sales.—(Perhaps) P. Locquet, Amsterdam, September 22, 1783, No. 76 (57
florins, Van Braam Helsdingen).

J. A. Brentano, Amsterdam, May 13, 1822, No. 84 (43 florins).

Ed. Down, Cambrai, No. 65.

Neven, Cologne, March 17, 1879, No. 69.

288. Portrait of the Painter.

From the Demidoff collection.

Sale.—London, April 1, 1896, No. 21.

288*a*. Portrait of the Painter (?).—Head. He wears a wine-coloured
cap with a plume. He faces three-quarters right. His fair hair falls on
his shoulders. He has a brown coat and a yellow linen scarf knotted at
the chin.

Panel, 18 inches by 13 inches.

Sale.—Ch. Sedelmeyer, Paris, May 25-28, 1907, No. 36 (£140).

289. Dou with his Wife. M. 124.

Panel, 6 inches by 5 inches.

Compare Moes, 2096, No. 26.

Sale.—Count Plettenberg, Amsterdam, April 2, 1738, No. 61 (134 florins).

290. Dou with his Family. M. 123.

Compare Moes, 2096, No. 25.

In the Blondel de Gagny collection, Paris, 1754; sold December 10, 1776.

290a. Dou with his Father and Mother. M. 122.

In the De Bye collection, Leyden, 1665, No. 15. *See* Martin, Appendix iv.

291. PORTRAIT OF DOUWE JANSZ, DOU'S FATHER.

Sm. 99 and Suppl. 58; M. 135.—A half-length. He is turned three-quarters left. He has grey hair and a grey beard. He wears a black cap and a dark cloak, showing underneath a broad white collar.

Signed in full in the centre; panel, $7\frac{1}{2}$ inches by 6 inches; oval.

In the collection of Paignon Dijonval; imported into England by Emmerson, 1821.

Sales.—Jeremiah Harman, London, May 17, 1844.

Coulston, London, 1881; *see* Moes, 3984, No. 3.

In the collection of Ritter Gottfried von Preyer, Vienna.

In the Clark collection, New York.

292. Dou's Father. M. 135a.—With a collar. Possibly identical with 319d.

Panel, 7 inches by $5\frac{1}{2}$ inches. [Pendant to 344].

Sales.—Jaques de Roore, The Hague, September 4, 1747, No. 89 (141 florins, with pendant, J. van der Marck); *see* Moes, 3984, No. 2; Hoet, ii. 206.

J. van der Marck, Amsterdam, August 25, 1773, No. 66 (285 florins, with pendant, Yver).

292a. Dou's Father. M. 135b.—[Pendant to 344c.]

Sale.—Jean Grabit, St. Petersburg, 1817. *See* Moes, 3984, No. 1.

293. Portrait of Dirk van Berestejn. M. 139.—A three-quarter view. He has long fair hair falling on his jacket and his black velvet-trimmed cloak. He holds his hat in his left hand. Behind him is a blue drapery.

Signed in full in the background; copper, 4 inches by 3 inches; oval.

Sales.—H. de Kat, Paris, May 2, 1866, No. 24.

M., Paris, February 1, 1875, No. 22.

294. Portrait of the Poet Gerard Brandt (1626-1685). M. 138.

Copper, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches; oval.

See Moes, 1044, No. 1.

Sales.—Amsterdam, August 20, 1856, No. 36.

J. R. Boelen and others, Amsterdam, November 5, 1856, No. 17.

295. Portraits of the Burgomaster Hasselaar and his Wife.—Sm. Suppl. 76 ; M. 156.—The burgomaster, wearing a dark costume with a broad white frill edged with lace, and a black slouched hat, sits in an antique chair in the centre of a lofty room. He has a pen in his right hand, and rests his left on a table with a cloth, on which are a large open book and a globe. His wife stands beside the table, with one hand on a lute, and the other hand grasping her gloves. She wears a dark brown silk dress, a broad full white ruff, and a neat cap. Behind her is a chair, under a bookshelf.

Panel, 27 inches by $22\frac{1}{2}$ inches ; formerly oval, but altered before 1842 to a rectangular panel, with rounded top.

See Moes, Iconographia Batava, 3262.

Sale.—Bleuland (van Ommeren), Utrecht, May 6, 1839, No. 55 (1500 florins, Roos).

In the possession of the dealer Chaplin, 1842 (Sm.).

Sales.—Stevens, London, 1859.

Wynn Ellis, London, 1876.

296. Charles II., King of England. M. 137.—He stands at a table, having a velvet cloth embroidered with pearls. Upon it are a jewelled crown, sceptre, and orb.

Panel, 13 inches by 11 inches.

Sales.—H. Croese, Amsterdam, May 27, 1818, No. 14 (1150 florins, Roos, or bought in).

H. Reydon and others, Amsterdam, April 5, 1827, No. 34 (545 florins, Roos).

297. Portrait of Jacob Van der Merckt. M. 143.

Signed in full ; 14 inches by $10\frac{1}{2}$ inches. [Pendant to 358.]

See Moes, 4964, No. 2.

Sales.—Moyet, Amsterdam, April 12, 1859.

L. M. Beels, Amsterdam, April 8, 1862.

In the collection of Beels van Heemstede, Amsterdam.

298. Portrait of L. Didacus Nieuwhof. M. 141.

See Moes, 5382.

Exhibited at Brussels, 1897, by the Comtesse d'Alcantara.

299. Portrait of Jurriaan Ovens. M. 140.

Panel, 7 inches by $5\frac{1}{2}$ inches ; oval.

Engraved by Houbraken (i. 294), and described by him (i. 274).

See Moes, 5660.

Sales.—Jac. van Hoek, Amsterdam, April 12, 1719, No. 94 (5 florins 15).

Seger Tierens, The Hague, July 23, 1743, No. 164 (56 florins).

L. B. Coclers, Amsterdam, August 7, 1811, No. 12 ; and April 8, 1816, No. 32.

300. Portrait of Abraham de Pape. M. 143a.

See Moes, 5731, No. 2.

301. PORTRAIT OF A MAN. M. 153.—Said to represent

Harmen van Rijn, Rembrandt's father. A half-length, facing right, with a brown beard and a round collar.

Signed in full, on the right, by the shoulder; panel, $14\frac{1}{2}$ inches by 11 inches. [Pendant to 361.]

Bürger wrongly doubted its authenticity (p. 130).

Now in the Arenberg Gallery, Brussels.

302. REMBRANDT'S FATHER. Sm. Suppl. 32; M. 132.—A half-length. He is turned to the right, but looks at the spectator. He has grey hair, moustache and beard. He wears a grey cap with a blue feather, and a grey costume with a gorget and a blue sash. [Pendant to 353.]

Painted 1628-1631; panel, $9\frac{1}{2}$ inches by 7 inches; oval.

See Michel, *Rembrandt*, p. 36, and Martin, p. 32. Recently Jan Veth has attempted to show—without success—that these and similar portraits of Rembrandt's parents were early works of Rembrandt himself.

Acquired from the De Reuver collection, Delft, for Kassel.

In the Kassel inventory of 1749, and in that of the palace, 1783, No. 116.

Taken by the French to Paris in 1806, and restored in 1815.

Now in the Kassel Gallery, 1903 catalogue, No. 257 (old No. 233).

303. REMBRANDT'S FATHER. M. 131.—A three-quarter length, in profile to the right. He wears a monk's cowl, with the hood thrown back, and is reading the beginning of the New Testament. He has glasses on his nose.

Panel, 11 inches by 11 inches.

In the possession of the dealer Ch. Sedelmeyer, Paris, 1899, No. 8, and 1901, No. 61—not a pendant to No. 62 (*see below*, 357), which was of a different size.

304. REMBRANDT'S FATHER. M. 130.—A half-length, almost in profile to the left. He holds a rosary in his folded hands and prays.

Panel, 28 inches by 22 inches.

See Martin, p. 32.

In the possession of a Paris dealer, 1901, under the name of S. Koninck.

305. REMBRANDT'S FATHER AS AN ASTRONOMER. M. 133.—A half-length, turned three-quarters right. He wears a purple cloak and a green cap. He is looking at a globe which fills the right-hand lower corner. The background is green.

A false signature above the globe; panel, $15\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

See Martin, p. 31.

In the Leuchtenberg collection.

In the collection of Baron von Liphart, St. Petersburg.

Now in the Hermitage Palace, St. Petersburg, acquired in 1906.

306. REMBRANDT'S FATHER. M. 134.—Half-length. As a Rabbi, wearing a blue cap and a black fur-trimmed cloak. He almost faces the spectator. The background is light grey.

Panel, 8 inches by $6\frac{1}{2}$ inches.

Catalogued as a Rembrandt, though formerly ascribed to Dou.

See Michel, *Rembrandt*, p. 35; Th. von Frimmel, *Galeriestudien*, 1891, p. 35, and 1892, p. 301; Martin, p. 34, note.

Now in the Schönborn Gallery, Pommersfelden.

307. REMBRANDT HOLDING A PORTRAIT OF HIS FATHER.

Panel, 11 inches by 8½ inches.

Formerly described as of the school of Rembrandt; Waagen (iii. 448) assigned it to Dou, at a time when it was thought to be by Rembrandt himself.

Now in the Fitzwilliam Museum, Cambridge, 1898 catalogue, No. 417.

308. REMBRANDT PLAYING THE LUTE IN HIS STUDIO.—He sits on the left by an open window. He wears a cloak, cap, and long boots, and plays a lute. His easel stands on the right; upon it is a canvas, seen from the back. Behind it is a tiled hearth, and a table with a violin leaning against the wall in full light. On the wall hangs a horse's skull. In the left foreground are a shield, helmet, and drum. An early work.

Panel, 26 inches by 21 inches.

In the possession of the dealer Ch. Sedelmeyer, Paris, 1905, No. 8.

Exhibited by the dealers Fred. Muller and Co., Amsterdam, 1906, No. 32.

Sal.—Ch. Sedelmeyer, Paris, May 25-28, 1907, No. 37 (£276).

309. REMBRANDT, FULL LENGTH, IN AN INTERIOR.

—He has pinched features. To the right is a table with a green cloth, on which are a book, candle, wallet, Bible, globe, silver dish, and other things. Painted in the style of Sir F. Cook's picture (312), but on canvas. It is ascribed to Bol, but may be only a copy after Dou.

Canvas.

Now in the Danzig Museum, No. 15.

310. PORTRAIT OF REMBRANDT (?).—He looks about thirty-five. He sits in front of a green curtain which is drawn back at the right to show a studio with an easel. A half-length, with a black hat and black costume.

Panel, 6½ inches by 5 inches.

Exhibited by the dealers Fred Muller and Co., Amsterdam, 1906, No. 33.

In the collection of E. Warneck, Paris.

311. REMBRANDT IN HIS STUDIO.—He sits to the left of his studio, upon a low seat covered with a grey-green carpet. He is turned to the right, but faces round to the spectator. He wears a blue cap, and a loose, brownish-grey cloak fastened with a scarf round his middle. In his left hand he holds his palette and brushes. In front of him to the right is a table with a blue cloth, on which are a large open book, and two other books, a mandolin, a skull, a quill, and an ink-pot. Behind the table is an easel with a large picture on it. On the floor are a globe, a plaster cast, and a roll of paper. On a pillar, in the left background, hangs a yataghan. Martin regards this as a portrait of Dou by

himself, but the artist is of the type familiarised in Rembrandt's early portraits of himself. It is an early work.

In the possession of the dealer Ch. Sedelmeyer, Paris, 1894, No. 8.

312. REMBRANDT IN HIS STUDIO. M. 129.—He stands with palette and brushes in his hand in front of his easel, upon which is a picture of "Repose on the Flight into Egypt." To the right is a pillar, on which hang a cloak and a wallet. On the left-hand wall are a sunshade and a portrait of Rembrandt's. A person enters at a door in the left background. In the right foreground are a shield and other objects. An early work. [Cf. 64.]

Panel, 21 inches by 25 inches.

See Michel, *Rembrandt*, p. 36; *Ned. Spectator*, 1894, p. 107; Martin, pp. 30-36.

Now in the collection of Sir F. Cook, Bart., Richmond.

313. Portrait of a Man.—Probably a portrait of Rembrandt, as it is called in an inventory of 1761. It is doubtful whether it is by Dou. It is rather the work of a painter like Verdoel.

11 inches by 8 inches.

Now in the Schleissheim Gallery, 1885 catalogue, No. 455.

314. Portrait of Spancier de Fijne.—With cap and collar.
Panel.

Sale.—Amsterdam, May 10, 1830, No. 29 (50 florins, Gruyter).

315. Portraits of Spiering, his Wife, and Daughter. Sm. 136; M. 157.—Spiering sits in his study at a table covered with a Turkey carpet. His wife sits in an arm-chair beside him, while his daughter, who is standing, hands her mother a book.

Mentioned by Sandrart (ii. 321); Houbraken (ii. 3); Descamps; Martin (ch. ii.); Moes, 7461, No. 1.

In Spiering's possession at The Hague between 1637 and 1641, seen by Sandrart. Painted for the Swedish Royal House (Sm.).

Sale.—Amsterdam, July 5, 1833, No. 4 (380 florins, Engelberts).

316. Portrait of the Burgomaster Tulp.—By Dou, or in his manner.

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 60 (25 florins, Wanaar).

317. PORTRAIT OF A PAINTER. Sm. 110; M. 142.—An old artist stands in front of his easel. On a table before him are a plaster bust, a dead peacock, an open book, a copper pot, and other things. It cannot be the portrait of J. Ovens, as has been alleged, since he was not born till 1623. "A slight and freely painted picture" (Sm.).

Signed in full under the book and dated 1649; panel, 26½ inches by 21 inches.

In the Electoral Gallery, Munich.

Now in the Aeltere Pinakothek, Munich, 1904 catalogue, No. 393.

318. Portrait of a Painter. M. 142*a*.

Panel, 9 inches by 8 inches.

Sale.—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 24 (1 florin, Schetsberg).

319. PORTRAIT OF AN OLD MAN. M. 161.—He has a fur-trimmed cloak.

Panel, 7 inches by 5½ inches. Pendant to 89, "An Old Woman."

Sale.—Amsterdam, September 7, 1803, No. 41 (700 florins, with pendant, Roos).

In a private collection, Arnhem.

In the collection of L. Swaab, The Hague.

In the possession of the dealer F. Kleinberger, Paris.

319*a*. Portrait of an Old Man.—A half-length with the hands, life-size.

40 inches by 32½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738, No. 111 (61 florins).

319*b*. Portrait of an Old Man with a Cap.

6½ inches by 5 inches.

Sale.—Count Fraula, Brussels, July 21, 1738, No. 204 (57 florins).

319*c*. Portrait of an Old Man.—In Rembrandt's manner.

Sale.—Amsterdam, June 4, 1766, No. 39; pendant to No. 40, "A Portrait of an Old Woman" (359*d*).

319*d*. Portrait of an Old Man. Sm. 55; *see* M. 135.—He has a black velvet cap.

Panel, 6 inches by 5½ inches. Possibly identical with 292.

Sale.—Comtesse Dubarry, Paris, March 17, 1777 (426 francs).

320. An Old Man. M. 136.—A half-length. An old man with a white beard and white hair on his head, which is half bald. He wears brown clothes and a white collar. One of his hands is seen.

Panel, 6 inches by 5 inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806 (265 florins).

321. Portrait of an Old Man.—A half-length. An old man with a bald head and long white beard faces right, but turns his head round to the left. He is dressed in brown and has his hands folded. The background is a dark brown.

Signed on a window-sill "G. D."; panel, 10 inches by 8 inches.

Sale.—A. Bachmer, Cologne, September 30, 1889, No. 33.

322. PORTRAIT OF A MAN. Sm. 86; M. 136 and 147.—A three-quarter length. An elderly man with long curls sits almost facing the spectator, but slightly turned to the right. He rests his left hand on a table, and his right hand, holding his gloves, on his knee. His hat lies on the table. Behind it is a pillar decorated with a frieze of children.

Signed in full and dated 1646; panel, 15 inches by 9½ inches, oval.

Sales.—Van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 21 (1600 florins, Spaan).

H. Muilman, Amsterdam, April 12, 1813, No. 38 (580 florins, De Vries).

In the Van de Poll collection, 1880.

Now in the Rijksmuseum, Amsterdam; Van de Poll bequest, 1905 catalogue, No. 792 (old No. 280).

323. Portrait of an Officer.—A full-length, facing the spectator. The officer rests his right hand on his hip, his left on a halbert. He wears a greenish-grey costume. In front of him is a still-life group of weapons—a sword, trumpet, shield, helmet, and cuirass. On the left is a banner with the arms of Leyden.

Panel, $24\frac{1}{2}$ inches by $20\frac{1}{2}$ inches.

In the Nicholson collection.

Sale.—Paris (date unknown), No. 12.

In the possession of the Paris dealer Ch. Sedelmeyer, and of the Amsterdam dealer Goudstiker.

Now in the collection of Gustav von Hoschek, Prague.

324. PORTRAIT OF A MAN. Sm. 132 and Suppl. 74; M. 144.—A three-quarter length. The sitter is turned three-quarters right. He is dressed in black, and sits leaning his right arm on a table covered with a purple cloth. His left hand rests on his hat, which lies on his left knee. Behind him is a pillar. The background is grey. It is very delicately rendered, partly, as in the hair, with a thin fluid style of brushwork; it is in the best condition. [Pendant to 363.]

Signed in full on the back of the chair; panel, 11 inches by 9 inches, oval.

Sale.—Roothaan, Amsterdam, March 29, 1826, No. 26 (2120 florins, with pendant, Roos).

Now in the Steengracht collection, The Hague, where it was in 1829 (Sm.).

325. Portrait of a Man.—A half-length of a man in armour facing right. Said to represent Prince Rupert.

Panel, $7\frac{1}{2}$ inches by $5\frac{1}{2}$ inches, oval.

Catalogued as of the Dutch school of the seventeenth century. Bredius thinks that it may be an over-cleaned work of Dou's.

Now in the Hanover Museum, 1905 catalogue, No. 1162 (old No. 193).

326. PORTRAIT OF A MAN. Sm. Suppl. 33; M. 145.—A young fair-haired man with a moustache and pointed beard faces three-quarters right, but looks round at the spectator. He holds a glove in his left hand. He wears a black hat, a black coat with a broad soft lace collar, and a sword belt adorned with gold lace. A half-length. It is a fine portrait.

Panel, 8 inches by 6 inches; an oval, let into a rectangular panel by the painter himself; the corners are coloured a brownish yellow.

In the Baudouin collection.

Now in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 914; it was there in 1842 (Sm.).

327. PORTRAIT OF A MAN. M. 139.—At an arched window with the curtains drawn back is a man, facing left, against a dark background. He has light grey hair falling on his dark bluish-green cloak. Under the cloak are seen his dark costume and a small strip of his white collar.

Signed beneath the window, but almost illegible; panel, 10 inches by 9 inches.

In the collection of F. W. Brederlo, Riga, 1906 catalogue, No. 34 (old No. 39).

328. Portrait of a Man with a plumed Cap.—A half-length, life-size. He sits at an open window, with a water-bottle on the window-sill. Behind him to the left is a curtain. He holds out his open left hand. The head bears a resemblance to the painter himself. It is a very good picture, but the attribution to Dou is very remarkable. It is rather in the manner of Van der Helst.

Signed on the right, on a level with the shoulder, "G. Douw," and dated 1654; panel, 32 inches by 24 inches.

Now in the collection of Prince Liechtenstein, Vienna, No. 86.

328a. A small Portrait of a Man.

Sale.—The Hague, May 3, 1729, No. 79 (38 florins).

328b. A Head of a Man.

Sale.—The Hague, May 3, 1729, No. 80 (29 florins, with pendant, a woman's head).

328c. Portrait of a Man.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 17 (23 florins, Van Heusde).

329. A Man in black, with Gloves in his Left Hand.—A half-length. Supposed to be a pendant to Schalken's "Man with a Glass containing a Lemon."

Panel, 7 inches by 6 inches.

Sale.—J. B. de Troy and others, Paris, April 9, 1764, No. 53 (372 francs, with pendant).

330. Portrait of a Man.—He has a brown cap over his forehead. An early work.

Panel, 7 inches by 5½ inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 33 (125 florins, with No. 32 in the sale, De Vries).

330a. Portrait of a Man.

Canvas.

Sale.—Amsterdam, August 15, 1825, No. 378 (1 florin 10, Stork).

330b. Portrait of a Man. Pendant in the same sale.

6 inches by 4½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 97.

330c. Portrait of a Man of Rank.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—Amsterdam, July 11, 1836, No. 34.

330d. Portrait of a Man. M. 151a.—Powerful and at the same time delicate in treatment. Possibly identical with 339.

Panel, $14\frac{1}{2}$ inches by 12 inches, oval.

Sale.—M. van Noort, Leyden, April 29, 1845, No. 8 (200 florins, bought in).

330e. Portrait of a Man. M. 154.

Panel, 7 inches by $5\frac{1}{2}$ inches.

Exhibited at Amsterdam, 1872; lent by W. Gruyter.

331. Portrait of a Man.—He faces the spectator. He has a small moustache and wears a black velvet costume with a simple flat collar. An early work.

Canvas, 22 inches by 18 inches.

Sale.—Prince Paul Galitzin, Paris, March 10, 1875, No. 33.

332. Portrait of a Man. Sm. Suppl. 66; M. 148.—A half-length of a man about thirty-five, seen in profile, with long flowing dark hair. He wears a dark costume with a white lace collar, and a hat put sideways on his head. His right hand is thrust into his vest. [Pendant to 362.]

Signed in full; panel, 7 inches by $5\frac{1}{2}$ inches, oval.

Exhibited in Brussels, 1882, No. 50; lent by the Comte d'Oultremont, in whose family collection it was in 1842 (Sm.).

332a. Portrait of a Man.—A half-length. His face is turned to the spectator. He has a heavy moustache and beard. He wears a black velvet coat and a large collar, and carries a glove in his right hand. Pendant to "Portrait of a Woman" (371a).

Signed in the right-hand upper corner, "G. D. W. 1637, ætatis 46"; panel, 29 inches by 22 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 44, pendant to No. 45.

332b. Portrait of a Man.—He wears a brown costume with a soft lace collar. He has a large peruke and a small moustache.

Copper, 7 inches by $5\frac{1}{2}$ inches, octagonal.

Sale.—E. Verveer and others, Amsterdam, November 27, 1900, No. 39.

332c. Head of a Man.

Panel, 10 inches by 8 inches.

Sale.—Mrs. A. MacConnel and others, London, July 10, 1903, No. 125.

333. Portrait of a Man of Rank.—A three-quarter length of a man facing three-quarters right. He rests his right hand on his hip, and his left hand, which is stretched out, on a stick. He wears a broad-

brimmed hat, a buff coat, a broad collar, a cloak, and a bandolier and sword. In the background is draped a curtain. [Pendant to 372.]

Panel, 19 inches by 15 inches, oval.

Sale.—Marquis de Forbin-Jonson, Paris, December 3, 1906, No. 25, pendant to No. 24, "Portrait of a Lady of Rank."

334. PORTRAIT OF A GENTLEMAN AND HIS WIFE.

Sm. 126; M. 155.—In a landscape painted by Berchem, a lady sits in the foreground facing right, under the shade of a large tree. She wears a yellow skirt, a black jacket trimmed with red, a soft lace collar, and a white cap, and holds a fan in her right hand. Beside her to the left, in the centre of the picture, stands a man in black, with a broad-brimmed hat and yellow boots. He holds a stick in his outstretched right hand. On the left stands a shaggy dog in profile to the right. In the right foreground is the capital of a column to which Dou's portrait is affixed. Tradition says that the picture represents the Burgomaster Van der Werff and his wife. J. Six (*Oud Holland*, xi. 104) says that it represents Berchem and his wife.

Signed "G. Dou" and "Berchem fec."; panel, 30 inches by 24 inches.

A copy was in the Bom sale, Amsterdam, July 4, 1894.

Sale.—Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 20 (3200 florins, Roos).

In the National Museum, The Hague, 1808.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 794 (old No. 279).

335. *Portrait of a Gentleman, Lady, and Girl.* M. 158.—In an interior a lady and gentleman sit at a table covered with a carpet. A girl stands holding the lady's hand. A dog, a bed, and household utensils are among the accessories.

Panel, 14½ inches by 19½ inches.

Sale.—The widow B. de Bosch, Amsterdam, November 3, 1840, No. 12 (600 florins, Nieuwenhuys).

335a. *Portrait of a Child.*

21½ inches by 16 inches.

Exhibited at Brussels, 1882, No. 52; lent by the Comte d'Oultremont.

336. *PORTRAIT OF A BOY.* Sm. Suppl. 27; M. 126.—The boy is the same as in 338, but is here seen in profile to the left. He wears a black vest, a gorget, and a cap with red and white feathers. The background is green. This is not a portrait of the painter, as Sm., Moes (2096, No. 11), and Martin suggest. [Compare 342.]

Signed in full in the right centre; panel, 5½ inches by 4½ inches, oval.

Exhibited at the British Gallery, 1831; lent by Daniel Mesman.

Now in the Fitzwilliam Museum, Cambridge, No. 35; Mesman bequest.

337. *PORTRAIT OF A BOY.* Sm. Suppl. 71; M. 128.—He

is seen in an imitation of a stone framework. He is about ten years of age, and has long flaxen hair.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

See *Oud Holland* (xi. 213).

Now in the collection of the Duke of Buccleuch, Dalkeith Palace, where it was in 1842 (Sm.).

337a. A Boy.

Sale.—Isaak van den Blooken, Amsterdam, May 11, 1707, No. 60 (8 florins).

338. PORTRAIT OF A BOY. Sm. 12, 20, and Suppl. 7; M. 125.—A half-length of a boy who is between thirteen and fifteen. He faces three-quarters right. His long fair hair falls on his shoulders. He wears a dark brown velvet cap with red and white feathers, a white collar, and a vest buttoned up to the neck. It is not a portrait of the painter, as Moes (2096, No. 10) and Martin suggest, since it dates from Dou's maturity. The picture has been damaged and afterwards restored, but it is still a good work.

Panel, 7 inches by $5\frac{1}{2}$ inches, originally oval, but enlarged by the artist himself and now rectangular. [Pendant to 85c.]

Exhibited at The Hague, 1881, No. 116.

In the collection of Willem Lormier, The Hague, 1752 (Hoet, ii. 421).

Sales.—W. Lormier, The Hague, July 4, 1763, No. 66 (400 florins).

Willem van Wouw, The Hague, May 29 and 30, 1764; at the first sale, No. 66 (400 florins); at the second, No. 11 (312 florins, Copello).

Copello, Amsterdam, May 8, 1767, No. 14 (255 florins).

P. Locquet, Amsterdam, September 22, 1783, No. 77 (100 florins, Fouquet).

J. Goll van Frankenstein, Amsterdam, July 1, 1833, No. 16 (655 florins, Van den Berch of Leyden).

The Dowager Van den Berch van Heemstede and others, Amsterdam, July 7, 1903, No. 57 (6700 florins, Van Buren).

[*Note*.—The picture of the sale, Da Costa, The Hague, August 13, 1764, No. 22 (100 florins, *see* Hoet, ii. 468), agrees in subject and dimensions with the above, but does not fit into its auction pedigree. M. doubtfully identifies the Da Costa picture with the Cambridge portrait (336), which is smaller.]

338a. Head of a Youth. M. 152.—In profile to the right. It is too weak.

Panel, 9 inches by 8 inches.

Now in the Walker Art Gallery, Liverpool; presented by Mrs. Margaret Harvey, 1878.

339. PORTRAIT OF A YOUTH. M. 151.—He wears a broad-brimmed black hat and a white pleated collar. He holds a glove in his left hand. Dr. Bode dates this about 1634-35.

Panel, 15 inches by 12 inches, rectangular, but painted in an oval.
[Compare 330d.]

See Bode, *Die Galerien Wesselhoeft und Oldenburg*.

Acquired from the Pommersfelden collection, 1867, as a De Keyser, but recognised by Bode as a work of Dou's.

Now in the Oldenburg Gallery, 1890 catalogue, No. 175.

339a. Head of a Youth.

Sale.—Amsterdam, October 10, 1742, No. 14 (5 florins 5).

340. Portrait of a Young Officer. Sm. 47; M. 150.—He wears a high collar and a plumed hat.

Panel, 10 inches by 8 inches, oval.

Sales.—Blondel de Gagny, Paris, December 10, 1776, No. 106 (1310 francs).

Lebœuf, Paris, April 8, 1783 (951 francs).

340a. Portrait of a Youth.—[Compare 338.]

In the collection of Griffier Fagel (Hoet ii. 411).

Sale.—Griffier Fagel, London, May 22, 1801, No. 25 (£14 : 14s.); see Buchanan, *Memoirs of Painting*, i. 304.

341. Portrait of a Youth of Rank.

Copper, 7 inches by 5 inches, oval.

Sales.—Amsterdam, April 1, 1833, No. 41 (90 florins, Roos).

(Probably) The widow Van der Wall and others, Amsterdam, March 17, 1874, No. 22.

341a. Portrait of a Youth in brown. M. 151b.

Panel, 5½ inches by 4 inches, oval.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 152.

341b. Portrait of a Youth.—A half-length, facing right. He has a book in his right hand.

Signed in full; panel, 7 inches by 5 inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 424.

342. PORTRAIT OF A YOUTH.—A half-length, facing left. He wears a velvet cap with a plume, and a gorget. A study. From the description it seems closely related to the Cambridge portrait (336).

Panel, 6 inches by 5½ inches.

Sale.—Arthur Kay of Glasgow, London, May 11, 1901, No. 32.

342a. Portrait of a Youth.—He wears a grey costume and a black hat and holds a book.

Panel, 7½ inches by 5½ inches.

Sale.—Theobald Theobald and others, London, April 19, 1902, No. 134.

343. PORTRAIT OF MARIA JANS, DOU'S MOTHER. M. 190.—A half-length. The figure is turned three-quarters left, but the

head faces the spectator. She wears a white cap and a dark jacket with a white collar. She has a handkerchief in her left hand. [Compare 367a.] [Pendant to 91a.]

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches.

Exhibited at the Guildhall, London, 1895, No. 108.

Sales.—N. Verkolje, Amsterdam, April 18, 1746, No. 20 (86 florins, Valckenier-Hooft); see Moes, *Iconographia Batava*, 6544, No. 3.

E. Hooft, widow of W. Valckenier, Amsterdam, August 31, 1796, No. 8 (205 florins).

P. Fouquet, Amsterdam, April 13, 1801, No. 15.

Van Leyden, Paris, September 10, 1804.

Now in the collection of Sir F. Cook, Bart., Richmond.

344. Dou's Mother. M. 190b.—Pendant to 292, "Dou's Father."

Panel, 7 inches by $5\frac{1}{2}$ inches.

See Moes (6544, Nos. 4, 5).

Sales.—Jaques de Roore, The Hague, September 4, 1747 (141 florins, with pendant, J. van der Marck).

J. van der Marck, Amsterdam, August 25, 1773 (285 florins, with pendant, Yver).

344a. Dou's Mother. M. 191b.

Sale.—Lafontaine, London, 1807 (Neville); see Moes (6544, No. 6).

344b. Dou's Mother. M. 191c.

Sale.—De la Hante, London, 1814 (Thornton); see Moes (6544, No. 1).

344c. Dou's Mother. M. 190a.—[Pendant to 292a.]

Sale.—Jean Grabit, St. Petersburg, 1817; see Moes (6544, No. 2).

344d. Dou's Mother. M. 191a.

Sales.—H. van Eyl Sluyter, Amsterdam, June 20, 1814.

Claussin, Paris, December 2, 1844.

344e. Dou's Mother. M. 191d.—A half-length, facing right.

Copper, 6 inches by $4\frac{1}{2}$ inches.

Sale.—A. van der Willigen, Haarlem, April 20, 1874, No. 26 (71 florins); see Moes (6544, No. 9).

344f. Dou's Mother.

Sale.—Grant, London, 1881; see Moes (6544, No. 10).

345. An Old Woman (? Dou's Mother). Sm. 138; M. 191.—"This picture is painted the size of nature, and is evidently the work of Dou when in the school of Rembrandt" (Sm.).

Panel, 26 inches by 21 inches.

Described by Dohme, ii.; see Moes (6544, No. 8).

In the collection of W. Wells, Redleaf, 1829 (Sm.).

In the Smirnow collection, St. Petersburg, 1878.

346. **Portrait of a Woman, said to be Dou's Mother.**—A half-length, showing both hands.

Signed in full and dated 1639; panel, $7\frac{1}{2}$ inches by 6 inches.

Sale.—Henry Doetsch, London, June 22, 1895, No. 423.

347. **Portrait of Elizabeth van Essen.** M. 195.—A half-length, showing both hands. She wears a black dress and a collar.

Canvas, 30 inches by 24 inches.

See Moes, *Iconographia Batava*, 2407.

In the Sinkenberg collection, Vienna.

In the possession of Landauer, Stuttgart, 1863 (Parthey, i. 355).

348. **REMBRANDT'S MOTHER.** Sm. Suppl. 3; M. 181 and 186a.—Neeltge Willems van Snytbroeck, wife of Harmen van Rijn. A half-length, without the hands; the face is slightly bent down, and the figure is turned three-quarters left. She wears a fur-trimmed cloak and a brown fur cap fastened with a white kerchief. The background is dark grey.

Signed in full on the left, the original "v" in the name "Dov" having been altered to "u"; panel, 9 inches by 7 inches, oval.

See Martin, chap. i.

Sale.—G. Hoet, The Hague, August 25, 1760, No. 53 (155 florins, Yver).

In the Royal Prussian palaces; mentioned at Sans Souci in 1763, 1770, 1819, 1863.

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 847.

349. **REMBRANDT'S MOTHER.** M. 182.—A half-length, turned to the left against a grey background. She wears a dark red dress, a purple cloak trimmed with fur, and a brown cap over a white kerchief, and has glasses on her nose. She holds in both hands a paper which she is reading. [Compare 354.]

Panel, 5 inches by $3\frac{1}{2}$ inches, a tall oval.

See Bode in Zahn, vi. 204; and Hofstede de Groot, *Kunstchronik*, new series, vol. ii. (1891), p. 562, etc.

In the possession of Grünberg, Brussels.

In the Dresden catalogue of 1817.

Now in the Dresden Gallery, 1905 catalogue, No. 1718.

350. **REMBRANDT'S MOTHER.** M. 185.—A half-length, turned to the right, against a grey background. She wears a purple cloak trimmed with fur and a black hat. She holds with both hands a book which she is reading, but looks up at the spectator. [Pendant to 36.]

Panel, $6\frac{1}{2}$ inches by $5\frac{1}{2}$ inches.

The compiler once attributed this portrait to Rembrandt, owing to its similarity to the Hoekwater portrait (352) long assigned to that master. But, having recognised the Hoekwater portrait as a work of Dou's, he must assign the Dresden picture to the same hand. Recently Jan Veth has fallen into a similar error.

Sales.—J. van Teylingen, Leyden, June 30, 1744.

Heirs of Caspar Netscher, The Hague, July 15, 1749.

Barchmann Wuytiers, Utrecht, September 17, 1792, No. 18 (40 florins, with pendant, Carlier).

Now in the Dresden Gallery, 1905 catalogue, No. 1719.

351. REMBRANDT'S MOTHER. M. 183.—A three-quarter length, turned to the right, against a greyish-blue background. She sits at a table with a green cloth, in the left-hand corner of the picture. On the table are a metal pot and a purse. She wears a large purple cloak trimmed with fur and a purple cap. She holds a large thin book which she is reading. [Compare 355.]

Panel, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches, oval.

In the Dresden inventory of 1722, A. 670.

Now in the Dresden Gallery, 1905 catalogue, No. 670.

352. REMBRANDT'S MOTHER. M. 188.—She sits in profile to the left, reading a Bible which she holds in both hands close to her eyes. It is open at Luke, chapter 14, and the words "op den dach der kerk wijden zij" are plainly legible. She wears a brown fur cap and a dark greyish-blue cloak trimmed with fur.

Panel, 28 inches by $21\frac{1}{2}$ inches.

Michel, p. 31, ascribes this to Rembrandt; see Martin, ch. i.

Purchased at The Hague, about 1830, and long exhibited on loan at the Rijksmuseum, Amsterdam, and at the Mauritshuis, The Hague.

In the possession of C. Hoekwater, The Hague.

353. REMBRANDT'S MOTHER. Sm. Suppl. 31; M. 186.—A half-length, turned three-quarters left. She wears a blue velvet cloak trimmed with fur, a white collar, and a red cap round which a white kerchief is wound with the ends hanging down on the shoulders. [Pendant to 302.]

Panel, $9\frac{1}{2}$ inches by 7 inches, oval.

See Martin, ch. i.

In the De Reuver collection, Delft; thence acquired for Kassel.

In the Palace inventory, Kassel, 1783, No. 117.

Now in the Kassel Gallery, 1903 catalogue, No. 258 (old No. 234).

354. REMBRANDT'S MOTHER. Sm. 64; M. 187.—A half-length. She sits in an arm-chair at a table covered with a green cloth; she holds in both hands a book which she is reading. She wears a fur cap and a purple cloak trimmed with fur. This is closely related to the smaller Dresden picture (349).

Signed in full in the background; panel, $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches, oval.

Pendant to the picture by Schalcken in the Louvre of "An Old Man Answering a Letter" (2567).

Sal.—Comte de Vaudreuil, Paris, November 24, 1784, No. 42 (2500 francs, with the Schalcken).

In the collection of Louis XVI.

Now in the Louvre, Paris, 1900 catalogue, No. 2358 (old No. 131).

355. REMBRANDT'S MOTHER. M. 184.—The same picture

as 351 with some variations in the rendering. It is a slightly earlier and less accomplished work.

Panel, 10 inches by 8 inches.

In the collection of Adrien Dollfuss, Paris.

356. REMBRANDT'S MOTHER. M. 189.—A bust, turned three-quarters right. The toothless old woman wears a large black cap and a fur cloak, and is reading a book which she has in both hands.

Panel, 10 inches by $8\frac{1}{2}$ inches.

A similar picture by Van Tol is at Bridgewater House, No. 131.

In the collection of Dr. Le Roy d'Etiolles.

In the possession of the Paris dealer Ch. Sedelmeyer, 1894, No. 7.

357. REMBRANDT'S MOTHER.

Exhibited by the Paris dealer Ch. Sedelmeyer, 1901, No. 62—not a pendant to No. 61 (303), which differed in size.

357a. Rembrandt's Mother.—She sits in a homely room with her hands folded, reading a paper that lies on her lap.

10 inches by $8\frac{1}{2}$ inches.

To judge from the reproduction, this was not by Dou, nor had the old woman much resemblance to Rembrandt's mother.

Sale.—Von Schauss-Kempfenhausen, Cologne, April 29, 1901, No. 25.

357b. Portrait of Rembrandt's Mother.—She wears a dark dress and a red cap.

Panel, 24 inches by 19 inches.

Sale.—Henry Milner, London, December 6, 1902, No. 28.

358. Portrait of Petronella Witsen. M. 196.—Pendant to the "Portrait of Jacob van der Merkt" (297).

14 inches by $10\frac{1}{2}$ inches.

Sales.—Moyet, Amsterdam, April 12, 1859.

L. M. Beels, Amsterdam, April 8, 1862.

In the collection of Beels van Heemstede, Amsterdam.

359. PORTRAIT OF AN OLD WOMAN.—A half-length without hands. She is slightly turned to the left and looks out of the picture. She wears a black dress trimmed with fur, a white and rather stiff collar, a gold chain set with jewels round her neck, and a blue cap edged with gold. The same model as in 89.

Panel, $7\frac{1}{2}$ inches by 6 inches.

It is identified in the Amsterdam sale catalogue with the Lormier picture (85c). But as this seems to have been a pendant to the "Portrait of a Boy" (338), it was probably a portrait of a young woman, not of an old one.

Sale.—Amsterdam, December 9, 1902, No. 18 (2350 florins).

In the Boymans Museum, Rotterdam.

359a. An Old Woman.—In the style of Rembrandt.

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 184 (31 florins, Le Vieux).

359b. Portrait of an Old Woman.—Pendant to 319c, "Portrait of an Old Man."

Sale.—Amsterdam, June 4, 1766, No. 40; pendant to No. 39.

359c. Portrait of an Old Lady.—A half-length. She wears a rich dress trimmed with fur, and looks intently at something.

Panel, 10 inches by $7\frac{1}{2}$ inches, oval.

Sale.—Amsterdam, October 6, 1809, No. 20.

359d. Portrait of an Old Woman.

24 inches by 16 inches.

Sale.—Amsterdam, July 1812, No. 37 (14 florins 10, Roos).

360. An Old Woman. M. 194.—A half-length. She wears a white cap, a dress with shoulder-pieces and a collar. [Pendant to 36h.]
Panel, 6 inches by 5 inches.

Sale.—Jansen and Altmann, Amsterdam, March 3, 1891.

360a. Portrait of an elderly Lady.—A half-length. She wears a fur-trimmed dress, a broad stiff collar, and a cap.

Panel, 10 inches by 8 inches.

Sale.—Heis and others, Cologne, October 5, 1903, No. 23.

361. PORTRAIT OF A WOMAN. M. 203.—An old woman in a fur-trimmed cloak. A half-length, facing right. [Pendant to 301.]

Signed in full in the left-hand bottom corner; panel, 15 inches by 11 inches.

W. Bürger wrongly doubted its authenticity (p. 130).

In the Arenberg Gallery, Brussels.

362. PORTRAIT OF A WOMAN. Sm. Suppl. 67; M. 199.—A fair-haired woman of about thirty-five, almost facing the spectator. She wears a brown jacket trimmed with fur and having yellow silk sleeves, a white kerchief, and a small cap. [Pendant to 332.]

Panel, 6 inches by $4\frac{1}{2}$ inches.

Exhibited at Brussels, 1882, No. 51, by the Comte d'Oultremont, in whose family collection it was in 1842 (Sm.).

363. PORTRAIT OF A WOMAN. Sm. 132 and Suppl. 75; M. 197.—A three-quarter length of a young woman, facing left. She sits in an arm-chair upholstered in warm red English leather. Her right hand, holding her yellowish-white gloves, rests in her lap. In the background are a pillar and an arched doorway in the grey wall. The stiff white collar is painted with the greatest delicacy. The green under-tones of the flesh show through the glazing, and the right hand is weakly drawn. [Pendant to 324.]

Signed in full on the back of the chair ; panel, 11 inches by 9 inches, oval.

Sale.—Roothaan, Amsterdam, March 29, 1826 (2120 florins, with pendant, Roos).

In the Steengracht collection, The Hague ; it was there in 1829 (Sm.).

364. PORTRAIT OF A YOUNG WOMAN. Sm. Suppl. 53 ; M. 215.—A half-length of a plump young woman. The figure is turned slightly to the left, but the head faces the spectator. She wears a green velvet jacket trimmed with white fur over a white chemisette, a thin veil on the head, and pearl necklace and earrings. The hair falls in thick ringlets on the shoulders. The hands are not shown. This is not a portrait of the painter's wife, as the National Gallery catalogue states, inasmuch as Dou was never married.

Signed in full ; oak panel, 5½ inches by 4½ inches, oval.

Sales.—Paignon Dijonval, Paris, December 21, 1821 (Emmerson).

Henry Fulton, London, 1834 (£45 : 3s.).

In the Wynn Ellis collection, London.

Now in the National Gallery, London ; Wynn Ellis bequest 1876 ; 1906 catalogue, No. 968.

365. PORTRAIT OF A WOMAN. M. 216.—A half-length of a thin, anxious-looking woman, almost in profile to the left. She wears a brown velvet gown trimmed with white swansdown, over a brown chemisette. Her hair is smoothly dressed underneath a large muslin cap. At the sales since 1800 she has been identified with Anna Maria van Schurman, but there is no evidence for this.

Panel, 6 inches by 5 inches ; originally oval, then rounded at the top, now rectangular ; enlarged by the painter himself.

In the possession of Winkler, Leipzig, 1773, according to an engraving by Kutner ; first mentioned in the Winkler collection in 1768.

Sales.—Corn. Ploos van Amstel, Amsterdam, March 3, 1800, No. 20 (71 florins, Van der Schley) ; see Moes, *Iconographia Batava*, 7069, No. 4.

Amsterdam, June 16, 1802 (75 florins, Coclers).

(Possibly) Comte F. de Robiano, Brussels, May 1, 1837, No. 151 (180 francs), but this had a rounded top.

Purchased from Horace Buttery, 1894.

Now in the National Gallery, London, 1906 catalogue, No. 1415.

366. A WOMAN STANDING ON A BALCONY. Sm. 76 ; M. 246.—A fair young woman, in a green cloak trimmed with ermine, stands facing left on a balcony. Over the balustrade hangs a Persian carpet. In the background is seen the Leyden "Blaauwpoort."

Panel, 15 inches by 12 inches ; originally much smaller, but enlarged by the artist himself.

In the De Bye collection, Leyden, 1665, No. 24.

Engraved in the Orleans Gallery.

Sale.—Duc d'Orleans, London, 1798 (£315).

Presented by Prince Liechtenstein to the Rudolphinum, 1899.

Now in the Rudolphinum, Prague.

366a. Portrait of a Woman.

Sale.—Quiryn van Biesum, Rotterdam, October 18, 1719, No. 102 (30 florins, with pendant, No. 101).

366b. A Woman's Head.

Sale.—The Hague, May 3, 1729, No. 80 (29 florins, with pendant of a man's head).

366c. Portrait of a Woman.

Sale.—Dirk Kindt and others, The Hague, September 27, 1762, No. 18 (14 florins, Verschuur).

367. Portrait of a Woman. M. 202.—An old woman with a felt hat, resembling the "Fishwoman" at Amsterdam (159). She wears a fur coat, under which is seen a white collar.

Panel, 6 inches by $4\frac{1}{2}$ inches, oval.

Sale.—Lambert ten Kate, Amsterdam, May 29, 1776.

Now in the collection of Sir F. Cook, Bart., Richmond.

367a. Portrait of a Woman. Sm. 30; M. 200.—She has a handkerchief in one hand, and rests the other on a table covered with a red carpet.

Panel, 9 inches by 7 inches.

In dimensions and subject, this seems related to Sir F. Cook's "Portrait of Maria Jans" (343).

Mentioned by Descamps.

Sales.—Julienne, Paris, March 30, 1767 (2401 francs).

Baudeville, Paris, December 3, 1787 (1800 francs).

367b. Portrait of a Woman.—A half-length, facing the spectator. Both hands are shown.

Panel, $9\frac{1}{2}$ inches by 8 inches.

Sale.—Amsterdam, July 13, 1790, No. 22 (17 florins, Coclers).

368. Portrait of a Woman. Sm. 71; M. 198.—A three-quarter view. A fair-haired woman wears a lace cap tied under her chin with a pink ribbon, a black bodice, and a gauze scarf which she is adjusting on her shoulders with her left hand.

Sale.—Destouches, Paris, March 21, 1794.

368a. Portrait of a Woman.—Unfinished.

Panel, 12 inches by 10 inches.

Sale.—Hoorn, July 8, 1817, No. 161 (3 florins).

369. Portrait of a Woman. M. 214 A.—Compare 92, with which it is identical in size.

6 inches by 5 inches.

Sale.—P. de Heer de Holy, Rotterdam, August 31, 1824, No. 36 (32 florins, Lamme).

369a. A Lady in an Arm-chair.

Canvas, 8 inches by 6 inches.

Sale.—Rotterdam, June 9, 1828, No. 19.

369b. Portrait of a Woman.

Panel, 9 inches by 7 inches.

Sale.—F. M. Netscher, Rotterdam, April 8, 1829, No. 21 (81 florins, Hulswit).

369c. Portrait of a Woman.

Panel, 6 inches by $4\frac{1}{2}$ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 97.

370. Portrait of a Woman.

Silver, 9 inches by 7 inches.

Sale.—Amsterdam, April 1, 1833, No. 40 (2 florins 50, Roos).

370a. Portrait of a Lady of Rank.

Panel, $8\frac{1}{2}$ inches by 7 inches.

Sale.—Amsterdam, July 11, 1836, No. 34.

370b. Portrait of a Woman.

Copper, 7 inches by 5 inches, oval.

Sale.—Bleuland, Utrecht, May 6, 1839, No. 56.

371. Portrait of a Woman. M. 193.—She wears a white cap and a black velvet jacket.

Panel, $6\frac{1}{2}$ inches by 5 inches, with rounded top.

Sale.—Jonkheer E. J. de la Court van Valkenswaard, Dordrecht, April 12, 1847, No. 39 (100 florins, Barton).

371a. Portrait of a Woman.—A half-length, turned three-quarters left. She wears a black velvet dress trimmed with lace, a gold chain, a stiff collar, and a lace cap. [Pendant to 332a.]

Signed in the upper right-hand corner "G. D. W. 1637, ætatis 48"; panel, 29 inches by 22 inches.

Sale.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 45; pendant to No. 44.

371b. Head of a Woman.—She wears a brown dress and a black cap.

Panel, 16 inches by $12\frac{1}{2}$ inches.

Sale.—Corbett Winder and others, London, June 17, 1905, No. 46.

372. Portrait of a Lady of Rank.—A three-quarter length, slightly turned to the left. She wears a black dress, a cap, a white collar, and lace ruffles. Her right hand rests on a table, upon which are a book and a casket. A draped curtain hangs in the background. Pendant to 333, "A Man of Rank."

Panel, 19 inches by 15 inches, oval.

Sale.—Marquis de Forbin-Jonson, Paris, December 3, 1906, No. 24; pendant to No. 25.

373. A YOUNG GIRL. M. 221.—A half-length, almost facing the spectator, against a black background. A happy-looking young girl wears a brown jacket with short sleeves, a small cap, and earrings. She rests both hands on the corner of a table to the right.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches, a tall oval.

In the Dresden inventory of 1722, A. 615.

Now in the Dresden Gallery, 1905 catalogue, No. 1717.

374. PORTRAIT OF A GIRL. M. 218.—A girl sits facing three-quarters left, but with her head towards the spectator, on a chair with a lion's head on the back. She holds a tall illustrated book. She wears a white cap. Waagen suggested that she might be Dou's sister, from the likeness to him.

Panel, rounded top.

Described by Waagen (iii. 263).

Engraved by Baillie.

Now in the collection of the Earl of Lonsdale, Lowther Castle.

375. PORTRAIT OF A GIRL.—A half-length, almost facing the spectator, at whom she looks with a smile. She wears a white cap on the back of her head; her dress is slightly open at the neck.

Panel, a small oval.

In the Angus collection, Montreal.

376. PORTRAIT OF A GIRL. M. 217.—A half-length without the hands, turned three-quarters right. She holds her gloved left hand on her blue bodice, which is cut very low. She wears a yellow scarf on her shoulders; under it is seen the pleated chemisette with the clasps on the shoulders. She has a white cap on her head.

Signed in full; panel, $5\frac{1}{2}$ inches by 4 inches, oval.

Exhibited at The Hague, 1881, No. 117.

Sales.—Taets van Amerongen, Amsterdam, July 3, 1805, No. 13 (220 florins, Vaillant).

C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 25 (230 florins, Roos).

In the Vaillant collection at The Hague, later in Brussels.

Now in the collection of J. Hage, Nivaa, near Copenhagen.

377. Portrait of a Girl. M. 220.—A half-length. She has long curls, and wears a lace collar.

Panel, $8\frac{1}{2}$ inches by 7 inches.

In the collection of Count Latour.

Exhibited at Vienna, 1873, No. 53, by Dr. E. Posonyi.

377a. Portrait of a Young Girl. M. 219.—A half-length. The head almost faces the spectator. She has a cheerful face, and wears a yellow dress and a black jacket trimmed with fur.

Panel, 6 inches by 5 inches.

Sale.—J. H. van Heemskerck, The Hague, March 29, 1770, No. 28 (250 florins, Winter).

377b. Portrait of a Young Girl.—She is in black, and wears a collar.

Panel, 7 inches by 6 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 150.

377c. Portrait of a young Girl.—A Young girl is seated in an arm-chair, facing three-quarters left, but with her head almost turned to the front. She wears a yellow skirt and a black jacket with white collar and cuffs. She has a book open in her lap. Two other books are on a table at her side, on which she rests her left hand. Her head, with a small white cap, is relieved against the light grey wall. In the left background a curtain is drawn back; below it is dimly seen a staircase.

Signed in full on the edge of a book on the table; panel, $10\frac{1}{2}$ inches by 8 inches.

In the possession of the London dealers Messrs. Dowdeswell, August 1907. (*Translator.*)

378. Portrait of a Girl. Sm. Suppl. 64; M. 225.—A girl about eighteen sits in profile with both hands resting on a table. She wears a green dress and a white kerchief, partly exposing the neck. Her auburn hair is adorned with pearls, a tiara, and a veil.

Panel, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches; oval.

In the Van Loon collection, Amsterdam, 1842 (Sm.).

379. The Jewish Bride. Sm. 72; M. 224.—Portrait of a young woman, almost facing the spectator. She has her hair in curls, adorned with pearls and a feather; she wears a mantle of gold cloth, fastened by a brooch.

Panel, $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the Destouches collection, 1794.

Sale.—London, 1861 (£168, Walwore (?)).

380. Portrait of a Girl. M. 222.—She holds a book in her left hand and makes a gesture with the right. She almost faces the spectator. Her fair hair is uncovered.

Signed in full; panel, 6 inches by 4 inches; oval.

In the Pommersfelden collection from 1719 to the sale in May 1867.

380a. A Portrait.

Sale.—Grenier, Middelburg, August 18, 1712, No. 112 (16 florins).

380b. A Portrait.

Sale.—The Hague, May 3, 1729, No. 78 (55 florins).

380c. A Portrait.

Sale.—Amsterdam, April 15, 1739, No. 242 (63 florins).

381. THE CAT. M. 362.—On the sill of an arched window of stone, with a curtain at the top, lies a cat with its head to the right. In the room at the back a painter stands at his easel.

Signed in full under the cat and dated 1657; panel, $13\frac{1}{2}$ inches by $10\frac{1}{2}$ inches.

In the Dresden inventory of 1722, A. 587.

Now in the Dresden Gallery, 1905 catalogue, No. 1705.

382. THE DOG. Sm. 59 and Suppl. 47; M. 361.—A wire-haired spotted dog lies on a table asleep. On the sill to the right is a large red earthenware pot, with a straw basket behind it, a faggot on the extreme right, and a wooden shoe. The background is a greyish black. The dog is very delicately and brilliantly painted in a warm whitish-yellow tone.

Signed and dated 1650; panel, $6\frac{1}{2}$ inches by 9 inches.

A copy or replica was in the sale, H. Twent, Leyden, August 11, 1789.

Sales.—Pompe van Meerdervoort, May 19, 1780 (Cremer).

Th. Th. Cremer, Rotterdam, April 16, 1816, No. 18 (900 florins, Josi).

Jurriaens, Amsterdam, August 28, 1817, No. 11 (1199 florins, Cranenburg).

G. Th. M. Baron van Brien en van de Grootelindt, of Amsterdam, Paris, May 8, 1865, No. 6 (22,000 francs).

In the collection of the late Baroness von Rothschild, Frankfort.

383. A dead Rabbit.

Exhibited at Manchester, 1857, No. 408; lent by R. Napier.

384. A Forest with Robbers. M. 360.—A large picture.

In the collection of Lord Arundel, Wardour Castle, 1854 (Waagen, iii. 71).

385. A Landscape, with a He-Goat resting. M. 359.—In the distance are the very small figures of a shepherd and shepherdess.

Probably in the De Bye collection, Leyden, 1665, No. 7, entitled "A He-Goat and a Landscape."

Exhibited at Manchester, 1857, No. 1039 (*see* Bürger, p. 258); lent by Edward Lloyd.

386. A He-Goat and four Goats. M. 359a.

7 inches by $9\frac{1}{2}$ inches.

In the collection of Prince Eugene of Savoy, 1782 (*see* Vesme).

387. A Church.

Sale.—Amsterdam, May 15, 1708, No. 14 (15 florins).

387a. Vanity. M. 370.—On a table with a green cloth lies, to the right, a portfolio of drawings, with a skull upon it. A folio of Vesalius' *Anatomy* is propped up, open, against a globe behind. To the right, on two drawings, after Rembrandt and Rubens, is placed a portrait of a man; this, like a picture on the wall in the left background, seems to have been painted after Rembrandt. In the right background is a carved doorpost. A crystal ball hangs from the ceiling.

Signed "G. Dou"; canvas, $23\frac{1}{2}$ inches by $28\frac{1}{2}$ inches.

Not by Dou, according to Bredius.

Exhibited at Berlin, 1890; lent by Freiherr von H., Berlin.

Now in the possession of Frau Hofrat Boer, Berlin.

388. A STILL-LIFE PIECE. Sm. Suppl. 69; M. 364.—In a wall-niche is placed, to the right, a candlestick with a lighted candle in it, upon a folio; a clay pipe rests against it, and the tobacco lies near on a piece of printed paper. At the back is an hourglass. The niche is partly concealed by a curtain drawn with rings upon a cord stretched across the niche. A watch hangs by a blue ribbon from a nail above. Originally the exterior of a case holding "The Surprise" (254), now in the Dresden Gallery.

Signed in full below the niche; panel, 17 inches by 14 inches; enlarged on all four sides, Martin thinks, by the artist himself.

In the De Bye collection, Leyden, 1665 (No. 13).

Now in the Dresden Gallery, 1905 catalogue, No. 1708, where it was in 1842 (Sm.).

389. A SILVER EWER AND DISH. M. 363.—Both are richly ornamented, and stand in a wall-niche. The picture is carefully executed. Originally it was the exterior (in two pieces) of a case holding "The dropsical Woman," now in the Louvre (66). [Compare also 155.]

Signed in full on the edge of a napkin; panel, 39 inches by 32 inches; in two pieces, forming the two doors of a case.

The history of this still-life is identical with that of 66.

Now in the Louvre, 1900 catalogue, No. 2349 (old No. 122).

390. A Still-life Piece. M. 366.—A lighted lamp and a skull. Possibly identical with 391*b*, as Martin suggests. It originally belonged to "The Hermit" (22*a*), also in the De Bye collection.

In the De Bye Collection, Leyden, No. 5.

391. A lighted Lamp. M. 367.—It originally belonged to "The Girl at a Window holding a Bunch of Grapes" (174*a*).

In the De Bye collection, Leyden, No. 19.

391*a*. A Skull. M. 369*a*.

Panel, 18 inches by 14 inches.

Sal.—Jan de Gise, Bonn, August 30, 1742, No. 22 (80 florins).

391*b*. A Still-life Piece. M. 365.—A lighted lamp, a tobacco-box, and a pipe are placed in a niche. [Compare 390.]

Panel, 14 inches by 10½ inches, with rounded top.

Sales.—Schuylenburg, The Hague, September 20, 1735, No. 54 (20 florins).

Pieter de Klok, Amsterdam, April 22, 1744, No. 47 (35 florins).

J. van der Marck, Amsterdam, August 25, 1773, No. 65 (43 florins, Leen).

392. **A Still-life Piece.**—A grey niche, with a jug, a glass, and a paper of tobacco. Originally the exterior of a case containing the "Hermit" (201) in the Wallace collection. The case was intact while at Kassel.

Panel, 12 inches by 9 inches.

In the inventory of Schloss Altstadt, Kassel, 1783, No. 112.

392a. **A Still-life Piece.** M. 369.

In the collection of N. D. Goldsmith, The Hague, 1868.

Possibly identical with the picture, formerly assigned to E. Colyer and now to J. Vermeulen, which is No. 402 in The Hague Gallery.

392b. **A Still-life Piece.** M. 368.—A book and a purse.

Signed and dated 1697 (!); panel, 8½ inches by 6 inches.

Sale.—Stein, Paris, June 8, 1899 (830 francs).

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED.

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| 1634-35 (about). | 339. | Portrait of a Young Man. | Oldenburg. |
| 1637. | 82. | The young Violinist. | Bridgewater Gallery. |
| | 332a. | Portrait of a Man. | St. Remy zur Biesen sale, Cologne, 1892. |
| 1638. | 7. | The penitent Magdalen. | Berlin. |
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| | 223. | Boy with a Mouse-Trap. | Werner Dahl sale, Amsterdam, 1905. |
| | 382. | The Dog. | The late Baroness Rothschild, Frankfurt. |
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| | 143. | The Physician and the Sick Woman. | Vienna. |
| | 221. | The Painter by Lamplight. | At a London dealer's, 1901. |
| 1654. | 128. | The Herring-Woman and the Beggar. | Munich. |
| 1656. ¹ | 234. | Girl with a Candle, picking Grapes at a Window. | Dresden. |
| | 270. | Portrait of the Painter. | Uffizi, Florence. |

¹ The last figure is not clear, and may be read as 8.

1657. 174. Girl at a Window. The late Ferdinand Rothschild, Waddesdon.
 209. Astronomer with a Globe, Brunswick.
 381. The Cat. Dresden.
1658. 100. Woman counting Money. Arenberg Gallery, Brussels.
 110. The young Mother. The Hague.
 234. Girl with Lantern and Candle. Munich.
- 165(8 ?)¹ 232. Girl at a Window. Copenhagen.
1660. 6. The Tribute-Payers. Roussel sale, Brussels, 1893.
 16. The Hermit. Lord Ashburton, The Grange. (Sold, 1907.)
1661. 225. An old Woman with a Candle. The late A. von Carstanjen, Berlin.
 280. Portrait of the Painter. Pauw sale, The Hague; 1779.
1662. 173. Girl with Grapes at a Window. Turin.
1663. 27. The Hermit. (Possibly) Arenberg Gallery, Brussels.
 66, 389. The dropsical Woman; with outer case. Louvre.
 238. Girl with Lantern and Candle. Cohen sale, Amsterdam, 1880.
 274. Portrait of the Painter. Munich.
- 1663(?)² 171. Woman at a Window. Fitzwilliam Museum, Cambridge.
1664. 12. A Hermit. Rijksmuseum.
 49. Old Man weighing Money. Louvre.
 198. The penitent Magdalen. Schamp d'Aveschoot sale, Ghent, 1840.
 152. The Violinist. Dresden.
1667. 122. Herring-Woman paring Apples. Munich.
 129. Lady at her Toilet. Munich.
 158. The Lace-Maker. Karlsruhe.
1670. 19. The Hermit. Munich.
1671. 137. The old Schoolmaster. Dresden.
 249. Old Woman with Poultry. Sir George Lee, London.
1672. 61. The old Schoolmaster. W. M'Alpin, Cincinnati.
 144. The Dentist. Dresden.
 187. The Grocer's Shop. Buckingham Palace.
1676. 285. Portrait of the Painter. Exhibited at Delft, 1863, by B. T. van Leeuwen.

¹ The last figure is not clear.² The last figure is not quite clear.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE
PICTURES ENUMERATED IN THE CATALOGUES OF SMITH AND
MARTIN.

The number in the first column of a picture described in Smith's Catalogue (1829), Smith's Supplement (1842), or Martin (1901-2), corresponds in this catalogue to the number given in the second, third, or fourth column respectively.

Thus, if the reader desires to find Sm. 43, he must look for 43 in the first column and then notice the corresponding number in the second column, headed "Sm.," namely 184. Thus Sm. 43 = HdG. 184.

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22	255	159	21	50	165	133 ^b	63 ^b
23	187	= Sm. 34	18	51	275	= Sm. 74	63 ^d
24	188	= Sm. 35	23 ^c	52	170	126	63 ^c
25	65	= Sm. 36	16	53	211	= Sm. 99	52 ^d
25*	...	...	24 ^d	54	23	209	51
26	145	= Sm. 133	31	55	319 ^d	= Sm. S. 54	61 ^b
26 ^a	...	...	= M. 26	56	142	5 ^a	54
26 ^b	...	...	22 ^a	56*	= Sm. 8	...	...
27	91	336	22	57	151	= Sm. 98	55
28	160	= Sm. 38	17	58	255	291	58

	Sm.	Sm. Suppl.	M.		Sm.	M.
59	382	270	58 ^a	93	233	143
60	135	= Sm. 101	42	93 ^a	...	143 ^a
61	119	(1)	52 ^b	94	101	= M. 86 ^a
61 ^a	...	...	52 ^a	95	66	139
62	164	= Sm. 69	52	96	210	64
63	176	= Sm. 6	40	97	273	146
64	354	378	39	97*	...	66 ^d
65	219	= Sm. 109	41	98	272	146 ^a
65*	219	...	...	99	291	67
66	117	332	43	99 ^a	...	66 ^h
67	154 ^a	362	429	100	282	274
68	71	29	53	101	283	270
69	198	388	35	102	82	280
70	112	= Sm. 42	138	103	= Sm. 13	286
71	368	337	61 ^c	104	39	267
72	379	175	66 ^g	105	95	272
73	238	= Sm. 127	52 ^c	105 ^a	...	= M. 107
74	154	= Sm. 132	56	106	49	273
74*	154 ^b	...	...	107	173	287
74 ^a	...	...	58 ^c	108	68	275
74 ^b	...	...	59	108*	...	279 ^b
75	245	= Sm. 132	57	109	274	277
76	366	295	137	110	317	= M. 109
77	12	= Sm. 61	60	110 ^a	...	= M. 109
78	16	= Sm. 77	...	111	19	282
79	206	...	...	112	128	283
80	23 ^d	...	61	113	251	278
81	13	...	49	114	20	311
82	184 ^a	...	46	115	130	269
83	249	...	47	116	247	276
84	22	...	47 ^a	117	234	286
85	98	...	70	118	103	281 ^b
86	322	...	68	119	122	282 ^a
86 ^a	...	...	141	120	21	279 ^a
87	55	...	144	120 ^a	...	278 ^a
88	= Sm. 8	...	145	121	177	279
89	148	...	65	122	156	290 ^a
89*	66 ^c	...	...	123	129	290
90	110	...	148	124	143	289
90 ^a	...	...	66 ^c	125	67	338
90 ^b	...	...	147	126	334	336
90 ^c	...	...	66 ^f	127	83	342
91	166	...	66	128	144	337
92	171 ^a	...	142	129	244	312
92 ^a	...	...	140	130	152	304

¹ The "Boy blowing Soap-Bubbles" at Turin is not a genuine Dou.

	Sm.	M.		M.		M.
131	242, 242 ^a	303	171	82	204	90
132	363	302	172	152	205	94
133	214	305	172 ^a }	153	206	90 ^a
134	258	306	172 ^b }		207	93
135	1	291	172 ^c	153 ^b	208	98 ^b
135*	...	319 ^d	173	154	209	96
135 ^a	...	292	173 ^a	154 ^a	209*	96 ^a
135 ^b	...	292 ^a	173 ^b	154 ^b	210	97
136	315	320	173 ^c	154	211	92 ^c
137	5 ^a	296	173 ^d	154 ^c	212	91
138	345	294	174	155	213	85 ^c
139	58	293	175	155 ^a	214	92
140	= Sm. 137	299	176	83 ^a	214 ^a	369
141	...	298	177	84	215	364
142	...	317	178	85	216	365
142 ^a	...	318	179	80	217	376
143	...	297	180	71	218	374
143 ^a	...	300	181	348	219	377 ^a
144	...	324	181 ^a	85 ^d	220	377
145	...	326	182	349	221	373
146	...	322	183	351	222	99
147	...	= M. 146	184	355	223	380
148	...	332	185	350	224	379
149	...	327	186	353	224 ^a	72
150	...	340	186 ^a	= M. 181	225	378
151	...	339	187	354	226	174
151 ^a	...	330 ^d	188	352	227	172
151 ^b	...	341 ^a	189	356	228	173
152	...	338 ^a	190	343	228 ^a	174 ^b
153	...	301	190 ^a	344 ^c	228 ^b	174 ^a
154	...	330 ^e	190 ^b	344	229	159
155	...	334	191	345	229 ^a	171 ^a
156	...	296	191 ^a	344 ^d	230	180
157	...	315	191 ^b	344 ^a	231	177
158	...	335	191 ^c	344 ^b	231 ^a	178
159	...	36 ^c	191 ^d	344 ^e	232	170
160	...	36 ^b	192	89	232*	168 ^b
161	...	319	193	371	233	164
162	...	36 ^b	194	360	234	161
163	...	34 ^b	195	347	235	= M. 234
164	...	74	196	358	235 ^a	161 ^a
165	...	36	197	363	236	133 ^b
166	...	75 ^d	198	368	237	171
167	...	78	199	362	237 ^a	156 ^a
168	...	79	200	367 ^a	237 ^b	176 ^a
168 ^a	...	= M. 168	201	85 ^a	238	156
169	...	81	202	367	239	175
170	...	83	203	361	240	168

	M.		M.		M.
241	169	274	119	308	136a
242	169b	275	122	309	114
242a	168a	276	120	310	201
243	166	277	123d	311	199
244a	169a	278	118	312	= M. 43
244	165	279	117e	312a	= M. 310
245	157	280	184a	313	209
246	366	281	123f	313a	= M. 313
247	158	282	117	314	210
247a	158a	282a	117b	315	212
248	176	283	117f	316	211
249	182	284	160	316a	212a
250	181	284*	160a	316b	202a
251	121	285	160b	317	217
252	184	286	104	318	205
253	192	287	101	319	204
254	193	288	105	320	206
254a	193a	288a	102	320a	207
255	190	289	103	321	214
256	191	290	104a	321a	215
256a	194	291	95a	322	213
257	188	292	99b	322a	213a
258	185	293	100	323	218
259	196	294	106	323a	221
260	189	294a	106a	323a*	218b, 219
261	187	295	108	324	218a
261a	128b	296	130	325	230
262	195	296a	131	325a	231
263	186	296b	131a	326	227
264	151	297	135	327	226a
264a	197	297a	104b	327a	257
265	162	298	98	328	233
266	(1)	299	117c	329	229
267	136	300	134a	329a	235e
268	128	301	132	329a*	} 232
268a	150	301*	} 133	330	
269	128c	301a		331	236
270	126	302		332	249
271	179	302a	134	333	235
271a	123e	302b	133a	334	238
272	183	303	129	335	234
272a	123	304	113	336	235a
272b	124	305	110	336a	} 235c
273	115	306	112	336b	
273a	116	307	111	337	244

¹ A pretended Dou in the Turin Museum.

	M.		M.		M.
337 ^a	= M. 337	348 ^a	253	358 ^a	264 ^a
338	243	349	254	358 ^b	266
338 ^a	243 ^a	350	256	359	385
339	225	350 ^a	257 ^a	359 ^a	386
340	250	351	258	360	384
341	242	352	223	361	382
341 ^a	242 ^a	353	259	362	381
342	245	353 ^a	257 ^e	363	389
342 ^a	225 ^c	354	= M. 321 ^a	364	388
342 ^b	252	354 ^a	257 ^d	365	391 ^b
343	251	354 ^b	260	366	390
344	241	354 ^c	260 ^d	367	391
345	247	354 ^d	260 ^a	368	392 ^b
346	246	355	260 ^e	369	392 ^a
346 ^a	248	356	263	369 ^a	391 ^a
347	222	357	264	370	387 ^a
348	255	358	262		

SECTION IV

PIETER DE HOOCH

It has been definitely ascertained, by the researches of P. Haverkorn van Rijsewijk (*Oud Holland*, x. 172), that Pieter de Hooch was born at Rotterdam in December 1629. The old theory that, as a son of the painter Karel de Hooch, he was born at Utrecht, is wrong. According to Houbraken, he was a fellow-pupil of Ochtervelt under Nicolaes Berchem. This is not impossible, but is not proved; no other evidence for it but Houbraken's bare statement can be adduced, and there is not the least similarity of style between the supposed master and his pupils. Pieter de Hooch's earliest works in their details evoke reminiscences on the one hand of the painters of Delft and Leyden, such as Carel Fabritius (the "Young Soldier" in the Corsini Palace, Rome), Brekelenkam (the pictures at St. Petersburg and in the Michel collection at Mainz), Dou (the "Young Woman and Cavaliers at Wine" in the collection of Dr. Hofstede de Groot), and Van den Poel (the "Explosion at Delft"); and on the other hand they are related to the pictures of guardrooms of the Duck and Codde group (as in the Borghese Gallery, the Dublin National Gallery, and the Fleischmann collection). All these youthful pictures, dating from the years 1653-57, show in their treatment a distinctive character, both in the choice of types, in the warm colouring, and in the love for sunlight falling directly on the figures.

De Hooch was, at the time when these pictures were painted, an attendant in the service of a distinguished man named Justus de la Grange, and lived by turns at Delft, Leyden, and The Hague. From 1654 he was a member of the Guild of St. Luke at Delft; and he had married a wife in that town a year earlier. In the town archives he can be traced as living at Delft till 1657; his works enable us to extend his residence there, for up till 1665 De Hooch's pictures show by preference views of Delft, which can be recognised by the towers of the Delft churches. At this period Johannes Vermeer was also working at Delft. There can be no doubt that the two artists were acquainted with each other. Vermeer was three years younger than De Hooch; his only dated work—unquestionably one of his earliest pictures—belongs to the year 1656. Vermeer was a pupil of Carel Fabritius, who was killed in the explo-

sion at Delft on October 12, 1654. De Hooch must certainly have seen Fabritius's masterpiece, the "Landsknecht," now at Schwerin. He painted the scene of ruin caused by the explosion. Whether De Hooch learned more from Vermeer than Vermeer learned from him, is a question that it is difficult to answer. Both men showed a common preference for effects of strong sunlight and of daylight falling into an interior. Pieter de Hooch combines this effect in most cases with a vista of a second room illumined by a warm ray of light, whether the front room is equally well lighted or not. Vermeer, on the contrary, places his figures against a strongly lighted wall, and as a rule does not introduce a vista. Pieter de Hooch has a greater talent for composition, and does not shrink from introducing numerous figures into his pictures, whereas the majority of Vermeer's pictures contain only one figure, or two at most. The two men differ also in their figure-drawing and in their schemes of colour. Vermeer prefers the cooler tones of blue and green with yellow, and abstains almost entirely from the use of a strong warm red. Pieter de Hooch, on the other hand, charms us by combining this red with black, white, and yellow.

It would seem as if the contact with Vermeer at Delft had a refining influence on the work of Pieter de Hooch. For the decline of his art is almost contemporaneous with his removal to Amsterdam. The pictures which he painted during the last ten years of his career are only feeble copies of the splendid creations of his Delft period. The effects of light become exaggerated and untrue, and often impossible. His figure-drawing becomes weaker, his execution superficial and unattractive. The blue half-tones on the flesh often spoil the effect; the vermilion on the lips and elsewhere is put on in accordance with a formula. While the pictures of his prime illustrated simple middle-class life and domestic scenes in homely surroundings, his later works show scenes from high society in large and magnificent saloons, such as, in reality, were scarcely to be found in Holland. These private interiors were, in fact, adapted from the new Amsterdam Town Hall, and the rich merchant is shown at music in halls which are copied from Raphael's "School of Athens." Pictures of this kind fill the period from 1667 to 1677, to which year the last dated picture by De Hooch belongs. If we may judge from the costumes, a few of his pictures were painted still later, but De Hooch probably died soon after 1677. His best works, most of which are in England and America, are among the most popular and most valuable, from a commercial standpoint, of the productions of the Dutch school of painting.

SCHOLARS AND IMITATORS OF PIETER DE HOOCH

As it is not always easy to say whether a painter imitated Vermeer or De Hooch, the imitators of both masters are here noticed together. Neither had any pupils in the literal sense.

If it be true that JACOBUS OCHTERVELT (who was born before 1635, and died before 1700) was a fellow-pupil of De Hooch's under Berchem,

his was one more of those frequent cases in which the influence of a talented comrade on a painter has been greater than that of the master under whom they both studied. For the themes of many of his pictures Ochtervelt owes an unmistakable debt to P. de Hooch. In such cases, however, his vistas are less complex; he only paints views from an interior through an open house-door into the open air. His favourite subject is a conversation between a pedlar and a housewife. It is remarkable that Ochtervelt imitates only the pictures of De Hooch's middle and later periods.

An imitator of weak character, whose identity was only revealed some fifteen years since, was P. Janssens E., as he signs himself—PIETER-JANSENS ELINGA, to give what was probably his full name. He was a native of Amsterdam, and probably became acquainted with De Hooch during his residence in that city. The influence of Emanuel de Witte, as well as of De Hooch, is also noticeable in Janssens' pictures and is confirmed by tradition. Janssens imitated other masters as slavishly as he imitated De Hooch—for instance, Kalff in his still-life pieces. He painted again and again an interior, with windows—closed at the bottom and open at the top—in the back wall, flooded with such strong sunshine that the patches of reflected light on the whitewashed wall and the floor are themselves luminous enough to cast shadows on the objects in the room. Either there are no figures, or all or nearly all of them have their backs to the spectator. Still some of Janssens' pictures come so near to their model that they are admired and sold at high prices as masterpieces of De Hooch's. It is noteworthy that even to-day, in the Munich Pinakothek, Janssens' "Woman Reading" is catalogued as a De Hooch.

CORNELIS DE MAN (1621-1706), again, was an artist who borrowed his ideas instead of originating them. A painter of Delft, he came by turns under the influence of the interiors by Pieter de Hooch (see the picture in the Wassermann collection, Paris), and by Vermeer (see the picture in the Porgès collection, Paris), and of the church-interiors by Emanuel de Witte. He also painted single portraits and portrait-groups, as well as rustic merry-makings in the style of J. M. Molenaer—if, at least, the pictures with dissimilar signatures in the museums at The Hague and at Rotterdam may be safely assigned to him.

ISAAC KOEDIJK, who is often classed with the followers of Vermeer and De Hooch, really belonged to the school of Gerard Dou, as has been pointed out in a former section.

On the other hand, a definite connection may have existed between ESAIAS BOURSSE (1631-1672) and P. de Hooch, although Boursse had been painting in Amsterdam for years before De Hooch settled there. The resemblance between them is only superficial and slight; E. Boursse's talent never rose above mediocrity, and is far inferior to that of L. Boursse, a probably older man and an incomparably better painter. It is curious that L. Boursse's pictures in the Wallace collection and elsewhere should still be described by the most eminent critics—in spite of the unmistakable signature—as the work of Esaias.

Two other imitators of P. de Hooch, who had little talent and whose names are still unknown, were the men who painted the "Woman at her Mirror," now in the Brussels Museum, and ascribed to Jan Baptiste Weenix; and the "Music-Party" in the Van der Hoop collection at the Rijksmuseum, Amsterdam.

JACOBUS VREL, about whose career nothing is known, painted simple pictures of rooms and street-scenes which were wrongly ascribed to Vermeer of Delft and Isaac Koedijck, from whose works they differ very widely in quality.

HENDRICK VAN VLIET and EMANUEL DE WITTE, the painters of churches, who were working in Delft at the same time as Vermeer and De Hooch, pursued similar aims in their rendering of transmitted light. De Witte sometimes painted domestic interiors which are remarkably like those by De Hooch—see, for instance, the picture in the Lewis Fry collection, Bristol.

A CLASSIFIED SUMMARY OF THE CONTENTS

A. INTERIORS, 1-282.

I. OCCUPATIONS, 1-109*a*.

- ✓(a) Mother and child, 1-24*c*.
- ✓(b) Woman and maid-servant, 25-68.
- (c) Pig-killing, 69-70.
- (d) Bedroom and toilet, 71-85*a*.
- (e) Women or men in various occupations, 86-109*a*.

II. CONVERSATION, 110-282.

- (a) At home, 110-252.
 - 1. Figures with a parrot, 110-119*a*.
 - 2. Music scenes, 120-172.
 - 3. Conversations or parties at table, letters, 173-252.
- (b) In the Tavern, 253-282.
 - 1. Gaming scenes, 253-264.
 - ✓2. Drinking scenes, 265-282.

B. OPEN-AIR SCENES, 283-320.

- 1. Vegetable and fish-dealers, 283-285.
- ✓2. Courtyard and garden scenes, 286-316.
- 3. Landscapes, 317-320.

C. PORTRAITS, 321, 328.

- ✓(a) Family groups, 321-322*a*.
- (b) Single figures, 323-328.

D. UNDESCRIBED PICTURES AND COPIES, 328*a*-329.

CATALOGUE RAISONNÉ

1. A YOUNG WOMAN AT A PANTRY-DOOR WITH A CHILD. Sm. 25 ; de G. 3.—In a room floored with yellow tiles stands, to the left, a young woman, wearing a red jacket and a blue skirt. She has just come from the pantry, and smilingly hands a jug to a little girl. Both figures are seen in profile. Traces of a picture painted over by the artist himself are faintly visible on the wall above the woman's head. The small window of the pantry and a cask are seen through an open door on the left. Through an open door on the right is a sitting-room ; in this room a cushioned chair, with a portrait on the wall above it, stands by the open window. "An excellent work of the master" (Sm.).

Signed "P.D.H." ; canvas, 27 inches by 23 inches.

A good early copy is in the possession of the Rt. Hon. Sir A. Hayter, London.

Sales.—P. van der Lip, in Amsterdam, June 14, 1712 (Hoet, i. 147), No. 26 (66 florins) ; the pendant sold at this sale is now in the collection of Albert von Oppenheim at Cologne (6).

Is. Walraven, in Amsterdam, October 14, 1765 (Terw. p. 504), No. 15 (450 florins, J. J. de Bruyn).

J. J. de Bruyn, in Amsterdam, September 12, 1798, No. 25 (2600 florins, de Vos).

P. de Smeth van Alphen, in Amsterdam, August 1, 1810, No. 43 (3025 florins, Smit).

The widow A. M. Hogguer, *née* Ebeling, in Amsterdam, August 18, 1817 (4010 florins).

Now in the Rijksmuseum at Amsterdam, No. 1248 in the 1903 catalogue (formerly numbered 682).

2. MOTHER WITH A CHILD AND A CHAMBERMAID. Sm. 31 and Suppl. 12 ; de G. 4.—To the left, but near the centre of the picture, sits a woman, holding a little child on her lap with her left hand. She wears a blue jacket trimmed with fur and a red skirt ; at her right is a wicker cradle. Farther back, to the right of the fireplace, a chambermaid is sweeping the tiled floor. Bright sunlight falls from the window high up on the left, and illumines the back wall, on which hangs a picture. Another picture hangs over the fireplace ; below is a chair. In the left foreground is a table with a cloth, upon which is a basket. The open door at the back shows a view of a canal with a stone bridge and a sunlit house.

Signed "P. D. HOOCH" ; oak panel, 14½ inches by 16½ inches.

A replica is in the Stockholm Museum.

Sales.—P. Locquet, in Amsterdam, September 22, 1783, No. 139 (355 florins, Delfos).

Jurriaans, August 28, 1817 (990 florins, De Vries).

G. Schimmelpenninck, in Amsterdam, July 12, 1819, No. 40 (799 florins, De Vries).

Amsterdam, May 14, 1832, No. 37 (925 florins, De Vries).

In the Van der Hoop collection, 1842 (Sm.).

Now in the Rijksmuseum at Amsterdam, No. 1252 in the 1903 catalogue (formerly No. 684).

3. MOTHER BESIDE A CRADLE. Sm. 9, 52, Suppl. 26 ; de G. 16.—Beside a cradle in the left foreground of a room with tiled floor sits a young woman, who has just suckled her baby and is fastening up her bodice, smiling, as she does so, at the child in the cradle who is not visible to the spectator. Behind her, on the left, in a panelled recess, is a four-post bed with a blue and white striped curtain. On the panelling hang a brass warming-pan and a red skirt. Beside the woman is a dog, lazily stretching himself. On the extreme right, under a high window, the lower half of which is closed with shutters, stands a table with a candlestick and a jug. An open door on the right leads into an ante-room where a young girl is standing before the half-open house-door, through which the sunshine streams in. It is the finest work by the master in Germany.

Canvas, 36½ inches by 40 inches.

Sale.—M. Martin, Paris, March 22, 1790 (1500 francs).

In the Hoffman collection, in Haarlem, 1827 and 1842 (Sm.).

Sale.—Schneider, Paris, April 6, 1876, No. 13 (135,000 francs, Berlin Museum).

Now in the Kaiser Friedrich Museum at Berlin, 1904 catalogue, No. 820b.

4. LADY AT HER NEEDLEWORK WITH A CHILD, IN A ROOM.—At a window to the left of a handsome apartment paved with stone sits a young woman, almost facing the spectator. She wears a yellow silk skirt, a black jacket trimmed with white fur, and a white apron. Leaving her needle in the work on her lap, she looks up to speak to a little girl in an orange silk frock, who stands before the woman with her back to the spectator. On the woman's right is a basket full of some white material. Behind the chair the wall is hung with stamped leather ; there are on the wall two pictures, the lower parts of which alone are visible. A cushioned chair stands beneath a latticed window with a stone frame, above which is placed a figure of Mercury, similar to the figure in the Rothschild picture (195). To the right is visible a second room with a marble pilaster in the back wall.

The signature, partly obliterated, is in the left-hand bottom corner ; canvas, 22 inches by 18 inches.

Sales.—Amsterdam, July 11, 1798, No. 46.

Meazza, in Milan, April 15, 1884, No. 76 (plate 10).

Prince Paul Troubetzkoy, in Paris, May 3, 1892 (1600 francs).

In the possession of the dealer Ch. Sedelmeyer of Paris, "Catalogue of 100. Paintings," 1895, No. 15.

In the Lefèvre collection, Amiens.

Now in the Werner Weissbach collection, Berlin.

5. LADY READING, WITH A CHILD. De G. 21.—To the right, in a room paved with slabs of marble, sits a young lady beside a window.

She wears a red velvet jacket trimmed with ermine and holds a book in her left hand. Beside her a child in a lemon-yellow frock, whose back is turned to the spectator, is playing with a hoop. To the left are a table covered with a Persian carpet and a leather-covered chair. Above the wainscoting hangs a picture of the rescue of Andromeda [which was in the Habich sale, Kassel, No. 149, as the work of an unknown painter of the school of Rubens]. In the middle is a door, leading to a courtyard with trellises and trees. The court is paved with red and white tiles, and is seen in full light. A gentleman is walking along the path to a stone doorway of elaborate design. In the left foreground of the room a monkey and dog are playing; both are weak. It is a fine work, closely resembling the work of the first period, but somewhat overcleaned. Beneath the retouching on the table the original drawing appears to have been somewhat different. This retouching goes right under the edge of the frame.

Canvas, 23 inches by 30 inches.

At the sale of Maystre of Geneva, in Paris, April 17, 1809, there was a picture of similar dimensions, but the figure in the background was described as that of a woman (18).

Mentioned by Bürger, pp. 136-37, and by Ch. Blanc, *Trésor de la Curiosité*, ii. 285.

Exhibited in the Ducal Palace, 1855, and at the Düsseldorf Exhibition, 1904.

Sale.—J. L. Laneuville, Paris, November 6, 1811 (332 francs).

Now in the collection of the Duc d'Arenberg, at Brussels, No. 27 in Bürger's catalogue.

6. WOMAN WITH A BABY IN HER LAP AND A LITTLE GIRL. Sm. 16; de G. 30.—The room represented here is the same as in the Amsterdam picture (1). The picture on the wall, there painted out, is here plainly visible; the pantry-door on the left is closed; in the second room in the right background there is no chair, and the lower half of the window is shuttered. In the front room somewhat more of the right-hand wall is visible; here stands a small cupboard with a big bottle upon it, and on the wall hangs a map. The little girl, in the same costume as in 1, stands in the middle of the room, holding in her arms a small dog, whose hind legs hang down. To the left sits the mother, holding a baby on her lap, and pointing with her left hand to the little girl. To her left is the cradle. Next to the Berlin picture (3) this is the best P. de Hooch in Germany.

Signed in the left-hand bottom corner, "P.D.H., A^o 1658"; on panel, 24 inches by 18½ inches; a pendant to the Amsterdam picture (1), though that is somewhat larger.

Mentioned by Ch. Blanc, *Trésor de la Curiosité*, ii. 503, and by W. Bürger, *Gazette des Beaux Arts*, 1864, vol. vi. pp. 161, 305, as then in the Isaac Péreire collection, Paris.

Exhibited in the British Gallery, 1815, and in the Champs Elysées, Paris, 1866, No. 88.

Sales.—Pieter van der Lip, in Amsterdam, June 14, 1712 (Hoet, i. 147), No. 25 (90 florins).

Vaudreuil, in Paris, November 24, 1784, No. 76 (2600 francs, Lebrun).

Lord Mulgrave, London, 1838 (£277).

Baron von Mecklenburg, December 11, 1854, No. 4 (5450 francs).

In the collection of Paul van Cuyck, 1858.

Sales.—Isaac Péreire, Paris, March 6, 1872 (20,200 francs).

Rocard de la Salle, Paris, March 28, 1881.

Now in the collection of Albert von Oppenheim, Cologne.

7. WOMAN WITH A BABY AT HER BREAST, BE-SIDE A CRADLE IN A ROOM.—The woman wears a red dress and a blue jacket. To her left is a cradle. To her right is a table covered with a Persian carpet, on which are a silver candlestick and a bottle. Through an open door in the background may be seen a building. Genuine, but late.

15 inches by 12 inches.

Sale.—Lord St. Leonards, No. 34 (£142, P. and D. Colnaghi).

In the possession of the dealer F. Kleinberger, Paris.

8. THE YOUNG MOTHER.—In the left-hand corner of a room a young woman is bending down to take her baby out of a cradle. She wears a red bodice, the sleeves of which are tucked up, a yellow silk skirt, and a white apron. Her hair is drawn back and fastened with a jewelled hoop. The light coming through a window partly visible on the left falls on the wall behind the woman and on one pilaster of the chimney-piece, which is decorated with a gilt festoon of fruit. By the wall stands a small table with a green cloth, upon which are a jug and a glass. Above hangs a sea-piece. In the left foreground are a chair with a dark blue cover and a foot-warmer. The floor is paved with black and white tiles.

The monogram in the right foreground and the date 1643 are false; on panel, 18 inches by 15 inches.

Sales.—Frans van de Velde, in Amsterdam, September 7, 1774, No. 430 (287 florins).

Madame Duval, Paris, November 28, 1904, No. 6 (19,000 francs, Kleinberger).

In the collection of F. Fleischmann, London.

9. MOTHER FEEDING HER CHILD.—To the left a woman sits holding on her lap a child, whom she is feeding with pap from a spoon. The woman wears a red jacket, a white collar, and an apron, while the child is in yellow. To the right sits a bearded man in yellow with a hat on his head and a pipe in his hand. The man is similar in type to the old man in the picture belonging to C. Hofstede de Groot (267). On a table is a mug. A woman stands in the background looking on. To the left is an open window; beneath it the bowl of pap stands on the infant's chair. A boy watches the child being fed. Behind the mother is a cradle; there is a door in the wall at the back, and beside it is a cupboard. The furniture, wainscoting, and walls are of a brownish-yellow tone.

17½ inches by 14½ inches.

Attributed to G. van Schaagen; according to the new catalogue the picture bears a monogram, consisting of the letters I. v. H. B., which are combined in the manner of Huchtenburgh's monogram. This monogram is not obvious. Irrespective of that, the picture must be regarded as an early work by De Hooch, which corresponds in every way with Mr. Fleischmann's picture (269). [Compare also 245.]

Now in the collection of the Earl of Ellesmere, Bridgewater House, London, No. 140.

10. A WOMAN CUTTING BREAD AND BUTTER FOR A BOY, WHO IS SAYING GRACE. Sm. 54; de G. 48.

—In a room with a window at the back sits a woman, wearing a dark jacket and a blue skirt. She has a loaf of bread in her left hand, and is taking a piece of butter from a plate on a chair at her left. To her right stands a boy with folded hands, clasping his hat to his breast. The room is in subdued light. The open half-door of a passage with tiled floor beyond looks on the street; the ground before a house opposite is illumined by sunshine. Although the picture has not the brilliant effect so much esteemed, it is a very pleasing and satisfactory example.

Canvas on panel, 26 inches by 20½ inches.

Mentioned by Waagen, Supplement, p. 342.

Sales.—Amsterdam (Hoet, ii. 288), April 16, 1750 (52 florins).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800 (415 florins, Yver).

A. Meynts, Amsterdam, July 15, 1823 (1450 florins, Brondgeest).

In the collection of the Baron J. G. Verstolk van Soelen, The Hague, sold in 1846 as a whole to Thomas Baring, Humphrey Mildmay, and Lord Overstone.

Sale.—Humphrey Bingham Mildmay, London, June 24, 1893, No. 30 (£2625, Colnaghi and Lawrie).

Now in the Drummond collection, Montreal.

11. INTERIOR. Sm. 43; cf. de G. 73.—In the foreground of a room, with a window at the back, sits a woman with a child in her arms. In spite of its good quality the picture produces very little of the effect which one admires in other works by the artist. It is a pendant to 309.

Canvas, 28 inches by 22 inches.

In the Van Loon collection, Amsterdam, 1825. It is apparently in one of the collections of the Rothschild family in Paris (see Havard, *The Rothschild Collection*, p. 92).

12. A YOUNG WOMAN BESIDE A CRADLE AND AN OLD WOMAN AT THE FIRESIDE.—In the centre of the

foreground stands a cradle covered with a black and red cloth. It is being rocked by the mother, dressed in a black jacket and red skirt, who sits to the left. She has a book on her lap, and turns her head slightly backwards to the right, towards an older woman, dressed in a brown velvet jacket edged with white and a white cap, who stands by the fireplace and takes a spoonful of pap from a little bowl. In the right background is the fireplace, with an iron back, in which a kettle hangs over a great fire

Above the fireplace hangs a picture. To the left of this is a shelf, holding three plates and two pots, with three jugs hanging beneath. Farther to the left is a window, by which hangs a cage. In the left foreground is a table with a cloth and a pail upon it. The picture is careful in execution and delicately clear in the chiaroscuro.

Canvas.

Mentioned by Waagen, p. 414. Very probably the picture No. 20 in the Juda van Benjamin, sen., sale at Amsterdam, November 4, 1782, which was painted on canvas and measured 19 inches by 24 inches; but the window in this picture was described as being open.

Now in the collection of Prince Jussupoff, St. Petersburg.

13. MOTHER BESIDE A CRADLE. De G. 83.—This represents a dark room, partly illumined by sunlight, which streams through the window, and is reflected in the tiles of the floor. A young mother sits with her little girl on her lap, and points with her left hand to the cradle standing beside her. The woman wears a red skirt, the girl a yellow skirt. To the right is the fireplace; beside it is a four-post bed, at which a servant-maid is busy. The open door gives a clear view of a street beside a canal. It is almost the same composition as the picture formerly in the Van der Hoop collection (2). It is dark, unattractive, and late.

Signed indistinctly "P.D. HOO"; canvas, 21½ inches by 26 inches.

Mentioned in an inventory of 1816.

Now in the National Museum at Stockholm, No. 473 in the 1900 catalogue.

13a. Picture with a Woman and Child.

Sale.—Amsterdam, April 11, 1698 (Hoet, i. 43), No. 20 (21 florins).

13b. A Woman laying a Child in a Cradle, in an Interior.

Sale.—Dav. Ietswaart, in Amsterdam, April 22, 1749 (Hoet, ii. 250), No. 191 (16 florins 10).

Compare the picture in Fleischmann collection (8).

14. Woman and Child in an Interior.—A woman standing gives her child drink from a mug. In the middle distance an open window looks upon a building.

Canvas, 25½ inches by 24½ inches.

Sale.—Isaak Walraven, in Amsterdam, October 14, 1765, No. 15.

[Identical with 1].

15. Interior with a Woman and Child.—An interior, in which a woman is sitting with her child. An open door looks on a courtyard, in which a maid-servant is sweeping.

Panel, 30 inches by 19½ inches.

Sale.—Stephan Loquet and others, The Hague, September 8, 1789, No. 74 (7 florins, De Graaf).

16. Mother beside a Cradle.—The mother sits facing the spectator.

She wears a fur-trimmed jacket and a kerchief on her head. To the left a child lies in a cradle. In the left background is visible an upper room with a window.

24 inches by 18 inches.

Formerly in the Destouches collection; engraved by Blot in Lebrun's *Galerie des Peintres*, i. 52, 1792.

17. Lady beside a Cradle. Sm. 19.—A richly dressed lady sits beside a cradle, in which is a baby. A basket of linen stands on a table covered with a Turkish carpet at her right. The open door looks upon houses on the opposite side of a street.

Panel, 14 inches by 16 inches.

Sale.—Van Leyden, Paris, September 10, 1804 (1903 francs, or £77).

18. Woman reading, and a Child playing with a Hoop.—This represents a room lighted by a window and by an open door, through which is seen a lady walking across a terrace into a room hung with pictures. In the foreground sits a woman reading. Beside her is a child with a hoop. In the darker part of the room on the left there hangs a picture, rendered in harsh tones. [Compare the picture in the Arenberg collection, 5.]

Canvas, 30 inches by 23 inches.

Sale.—Maystre, of Geneva, in Paris, April 17, 1809 (500 francs).

19. Woman with a Child in her Lap. Sm. 23.—In a room sits a mother, holding on her lap a child wrapped in a woollen shawl. A long-haired cat lies before her; a box of charcoal stands near. Through the open door of the room a girl is seen going down a passage to meet her father at the house door.

Canvas, 20 inches by 24 inches.

Sales.—H. Muilman, in Amsterdam, April 12, 1813, No. 67 (426 florins, Hulswit; Sm. says 640 florins).

(Possibly) Madame H. A. M. Hogguer, *née* Ebeling, Amsterdam, August 18, 1817 (310 florins, Isaak Schmidt). This picture was of the same size, but the description differs from the above in some details; the mother sits at the fire, feeding her child with pap, and is interrupted by the servant-girl, who shows her a duck.

20. Lady and Children.—A lady sits at her work, with three children beside her.

Panel, 23 inches by 27 inches.

Sale.—In Leyden, August 2, 1816, No. 135.

21. Interior with a Woman and Child.—In a sunlit interior is a lady, whose little son is playing with a hoop. At the back a young man goes down a passage leading to the courtyard.

Panel, 10½ inches by 13 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 358.

Sale.—Auguste Miron of Orléans, Paris, March 17, 1823.

21a. Woman beside a Cradle.—A woman sits making lace ; beside her lies a child in a cradle. By P. de Hooch or in his manner.

Sale.—C. H. Schultz, in Amsterdam, July 10, 1826, No. 240 (14 florins 10, Gunter).

22. Woman and Child by the Fireside.—Before the fireplace in a feebly lighted room sits a woman, holding a knife. A child is at her side. A young man whom she is questioning stands in front of her. In the background, through a half-opened door, is visible another room which is brilliantly lighted.

Panel, 14 inches by 12½ inches.

Sale.—Van Rotterdam, in Ghent, July 6, 1835, No. 170.

23. Woman with a Child beside a Cradle. Sm. Suppl. 8.—To the right, in a room with windows, a young woman kneels beside a cradle, which she is making ready for the infant, carefully wrapped up, whom a servant holds in her arms. On the other side of the room a large fire burns on the hearth ; a kettle and various other accessories are introduced.

Canvas, about 18 inches by 20 inches.

Sale.—De Gruyter, in Amsterdam, 1841 (Woodburn, according to Sm.).

23a. The Nurse.

Sale.—Paris, March 20, 1883 (5000 francs).

23b. Woman and Child in a Room.—In the middle of a room paved with tiles a woman stands at a table, with a child and a dog. At the open door a man is talking to a woman.

Panel, 15 inches by 12 inches.

Sale.—Hummer, in Cologne, October 5, 1894, No. 116.

24. MOTHER AND CHILD IN AN INTERIOR.—The mother, with the child at her breast, sits on the left-hand side of a room. The sun shines on the ground at her feet and partly illumines her figure. She wears a red skirt and a bluish-black jacket, and has on her head a white kerchief, the shadows upon which are a light blue. The child has a light blue cap and is wrapped in a yellow cloth with red stripes. On the woman's right is a fire-basket, covered with a yellow brown cloth ; on her left is a cat. To the right, at the back of the room, is an open door beside a window. In the ante-room is a girl in a dark dress, with her back to the spectator. She stands at the foot of a staircase going up to the right, and speaks through an open window to a man with a broad-brimmed hat. In the left foreground of the front room is a fireplace, with a fire burning. On a sort of night-table stands a pot in shadow. The floor is here laid with brown and white tiles, and in the ante-room with blue tiles. The effect of light is unpleasant and disturbing. The red of the lips, cheeks, and eyelids, and the light blue of the kerchief, are too vivid. Even among the late works this is a feeble example.

The dubious signature "P. d. Hoog" occurs on a screen by the fireplace on the left.

In 1895 or 1896 this picture was in the hands of a dealer, and was vainly offered for sale to the Rotterdam Museum.

24a. Interior, with a Woman who is giving a Jug to a Girl.
20 inches by 13 inches.

Sale.—Winchester Clowes, and others, in London, February 4, 1901,
No. 117.

Compare the picture at Amsterdam (1).

24b. Interior with a Woman and Child.
23 inches by 19½ inches.

In the collection of the Duke of York, 1827.

Sale.—Robert Orr, London, June 13, 1903, No. 101.

24c. Interior with a Mother and Child conversing.—There is
a vista into a second room.

Signed ; panel, 22 inches by 18½ inches (in frame).

Sale.—Munich, May 1, 1905, No. 185.

25. THE GOOD HOUSEWIFE. Sm. 38; de G. 13.—A woman is putting away linen in a great oak press, inlaid with ebony, which stands to the right in a room. A girl, who, to judge from her fine clothes, is the woman's daughter, is helping her and taking the linen from a large basket. At the back are a high window and an open door, at which stands a child playing with a stick and a ball. A winding staircase and a cushioned chair are seen to the left of the room.

"Although this picture does not possess the brilliant and luminous effect which is so much coveted in this master's works, yet it has the charm of such truth and reality in appearance that it may justly be reckoned among his best works ; the drawing and finishing are singularly perfect" (Sm.).

Signed "P. de Hoogh, 1663" ; canvas, 30 inches by 28 inches.

Exhibited at Amsterdam in 1872, No. 110, and 1900, No. 46.

See Harvard, *Merveilles d'Art*, pp. 57, 123.

Sales.—Baron Lockhorst, in Rotterdam, 1726.

Joachim Rendorp, October 16, 1793, and July 9, 1794, No. 25 (295 florins, Coders) ; catalogued as on panel.

Bought by Sm., after passing through the hands of a Scottish owner, for £500.

Sale.—Smith, 1828 (£399, bought in).

In the collection of Six van Hillegom, Amsterdam, 1833 (Sm.).

Now in the collection of Dr. J. P. Six, Amsterdam, No. 46.

26. THE MARKETING-MONEY. De G. 18.—To the left in an entrance-hall sits a housewife on the stairs. She wears a red jacket edged with white fur, and has a basket and a little dog at her side. She gives money to a girl, who holds a market basket and listens with half-ashamed and downcast eyes to what the woman, with an ill-tempered air, is saying. To the right, farther back, another girl is cleaning the tiled floor and appears to listen to the conversation.

Signed, "P. d. Hoogh" ; canvas, 23½ inches by 26 inches.

Exhibited at Berlin, May 1890, No. 136, and in the spring of 1906, No. 66.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 354.

Now in the collection of Berthold Richter at Berlin.

27. PLUCKING THE DUCK. Sm. Suppl. 2.—To the left sits a woman, wearing a red skirt, a light bodice, and a white kerchief and apron. She is plucking a duck, which lies in a dish on her lap. Behind her to the left is a chest on which stand a basket of apples and a beer-jug. From the left the sunshine pours in through a half-opened window, and illumines the wall behind the woman and a landscape hanging upon it. To the right is a fireplace with a pillar on either side. A servant-girl in a brownish-yellow dress, with her back to the spectator, is putting a kettle on the glowing peats. On the right is a chair. Above the fireplace hangs a large landscape which, like the landscape behind the woman, is partly cut off by the frame of the picture. The floor is paved with black and white tiles. A late picture.

Canvas, 21 inches by 25 inches.

Sale.—P. Fouquet, jun., in Amsterdam, April 13, 1801.

Described by Sm. from a drawing, probably the water-colour in the possession of C. Hofstede de Groot, which is signed on the left-hand wall "P. de Hoogh pinx. J. Buys f. 1779."

Now in the Danzig Museum, No. 79.

28. MOTHER WITH A CHILD AND A SERVANT-GIRL. Sm. 39 (?); de G. 33.—A woman, wearing a red jacket and a light blue skirt, sits by the hearth feeding an infant with a spoon. To the right a servant-girl, dressed in a brownish-grey dress and a blue apron, is showing her a flat fish. In the right foreground is a cradle with a coloured coverlet. At the back a door leads to the sunlit street. A woman with a basket on her arm is going past and looks in. To the left is a fireplace with a fire burning; behind the figures is a folding screen. Upon the wall hang three large pictures. The figures of the woman and child, with bluish tones on the faces and reddish lips, and the painting of the distance also, show that it is a late work. It is a feeble picture.

Canvas, 36½ inches by 33½ inches.

Sale.—The widow of W. Valckenier, née Elis. Hooft, Amsterdam, August 31, 1796, No. 14 (200 florins, Roos).

In the Artis collection.

Purchased by King Frederick V. of Denmark from the dealer M. G. Morell, who was afterwards keeper of his picture gallery.

Now in the Copenhagen Museum, No. 152 in the 1904 catalogue.

29. HOUSEWIFE WITH A SERVANT-GIRL. De G. 35.—To the right in a room sits a lady with a dish of vegetables on her lap. She is giving an order to a servant-girl who, basket in hand, is about to go out to the left. An open window looks on a landscape, with a river, a bridge, over which a man on a grey horse is riding, and a distant church tower. It is a late work.

Canvas, 26 inches by 22 inches.

Sale.—S. J. Stinstra, Amsterdam, May 22, 1822, No. 85 (60 florins, De Vries).

Bequeathed in 1873 by Alexandre Leleux to the Lille Museum.

Now in the Lille Museum, 1893 catalogue, No. 406 (old No. 279).

30. LADY WITH A SERVANT-GIRL. Sm. 11.—To the right in a room, paved with white and brown tiles, sits a lady. She wears a red jacket trimmed with fur and a skirt of the same colour; on her lap lies an embroidery-cushion. She is giving money from her pocket to a servant-girl who has a market-pail in her right hand. A child is pulling the girl to the left by her apron. By the open window to the right is a table with a cloth, upon which are placed a mug and a glass on a silver tray. On the wall above the fireplace hang a landscape with Venus and Cupid, and a mirror in which the picture is reflected. A vine-tendril creeps in at the window. It is a fine picture; the figures are very good, and the execution is broad and delicate. [*See* 51.]

Canvas, 28½ inches by 25½ inches.

Sales.—Jacob Crammer Simonszoon, in Amsterdam, November 25, 1778, No. 12 (520 florins, Nijman).

(Probably) J. Danser Nijman, August 16, 1797 (400 florins, Roos).

B. Ocke, in Leyden, April 21, 1817 (370 florins, Van den Berg).

Roothan, in Amsterdam, March 29, 1826 (1185 florins, Brondgeest).

In the collection of Sir Charles Bagot, London, in 1833 (Sm.).

Sale.—D. van der Schrieck, of Louvain, Brussels, April 8, 1861, No. 34 (6000 francs, Schollaert, son-in-law of Van der Schrieck).

Now in the collection of M. G. Helleputte, formerly Schollaert, in Louvain.

31. WOMAN WITH A CHILD.—A woman in red is stroking a little girl under the chin. The woman wears a red skirt and a carmine jacket trimmed with fur. The picture resembles most the example in Lützschena (35).

Signed in the middle of the chimney-piece.

Sale.—(Possibly) Van der Schrieck of Louvain, in Brussels, April 8, 1861; but not in the sale catalogue.

Now in the collection of M. G. Helleputte, formerly Schollaert, in Louvain.

[*Note.*—The compiler saw the picture in a London saleroom.]

32. WOMAN, SERVANT-GIRL, AND CHILD.—A young woman in a yellow jacket trimmed with white, with a rose at her bosom, sits sewing by a window to the right, and looks towards the spectator. A servant-girl in a brown dress with a market-pail is going out to the left. She holds by the hand a little girl in a red frock, who carries a whip, at which a dog in the right foreground is barking. A window, with red casement and curtains, looks upon a landscape.

Signed on the lower edge of the window "P. d. Hoogh"; canvas, 25½ inches by 22½ inches.

Formerly in the collections of the Marquis de Crillon and the Princesse de Polignac.

Exhibited in 1897 and 1901 by the dealers P. and D. Colnaghi, London.

33. WOMAN PEELING APPLES. De G. 55.—In the right-hand corner of a room sits a woman, facing the spectator. She wears a black velvet jacket trimmed with fur, a red skirt, and a white apron. In her lap she holds a basket of apples which she is peeling. She holds out a

long rind in her right hand to a little girl standing to the left and seen in profile. A tub is on the floor at the woman's feet. To the left is a fireplace with a kettle on the fire. The fireplace is lined with Delft tiles, and is enclosed with pilasters worked in low relief. Behind the woman hangs a mirror in a black frame. The sunlight enters through a window above to the right and illumines the wall and a corner of the mirror. The floor is composed of brown and white tiles. The picture is in a very dirty condition. Its general effect is fine. It is somewhat similar in style to the Weissbach picture (4), but not so charming in subject; it is of the same period as the Six picture (25).

Canvas, 26 inches by 21 inches.

Mentioned by Waagen, Supplement, p. 87, in the collection of the Marquis of Hertford, who bought it from C. Perrier in 1848 (for £283:10s.). Described by Bürger, *Gazette des Beaux Arts*, 1866, vol. xxi. p. 561, as a Vermeer, No. 16.

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 55. Now in the Wallace collection, London, No. 23 in the 1901 catalogue.

34. THE BOY BRINGING ROLLS OR APPLES. Sm. 45; de G. 54.—The picture shows a room, the wall of which is almost filled by a high window with coats-of-arms on the right, and by the open house-door on the left. At the door stands a boy with long hair looking towards the spectator; he wears a white cap, a grey jacket and frock adorned with coloured ribbons. He holds in his hand a basket of rolls or apples, which a young woman, leaning forward and seen in lost profile, is taking from him. She wears a black silk hood, a black velvet jacket, a red silk skirt, and a white apron. The door looks on a path, paved with tiles and bordered with a fence, which leads across the courtyard to the entrance hall under a stone doorway decorated with a coat-of-arms. Beyond is a canal, on the other side of which a woman stands behind the half-door of a house. In the right foreground is a chair with a cushion. The whole scene is dominated by the red and black of the woman's costume. There are bluish tones in the shadow. It probably dates from 1665; it is more vigorous in tone than the other picture in the same collection (33), and is probably somewhat earlier.

The coat-of-arms over the doorway is *or, a fess azure*. The arms on the window bear the inscription, to the left "Cornelis Jansz" or "Jac.," to the right "Marnie," or "Maerti." To the left is the monogram of the man's family: an "M," from the midst of which rises a shaft bearing a small "c" and ending in a "4." To the right is that of the woman's family: in a lozenge, a shaft, with two cross strokes above and two strokes meeting at an angle below, has an "M" to the left and a "C" to the right.

Canvas, 29 inches by 23 inches.

Sales.—M. T. Andrioli, widow of Jan Cliquet, in Amsterdam, July 18, 1803 (800 florins, C. S. Roos).

Van Brienen van de Grootelindt of Amsterdam, in Paris, September 8, 1865, No. 14 (50,000 francs).

Now in the Wallace collection, London, No. 27 in the 1901 catalogue.

35. TEACHING THE CHILD TO WALK. Sm. 22; de G. 62.—In the left-hand corner of a room sits a woman, almost directly facing the spectator. She wears an orange-coloured dress and has a basket of apples on her lap, and a dish of peeled apples on a chair beside her. On the right a servant-girl, with skirt tucked up, is bringing a child in leading-strings. The child stretches its hands towards an apple which the mother holds out. Behind the servant-girl is a fireplace with a pilaster worked in delicate relief; upon the chimney-piece are Chinese porcelain vases, and above it hangs a picture. In the left foreground, below a half-opened window, is a table with an Oriental carpet, upon which are a mug on a tray, and a glass. This part of the room with the lower corner of the open window is reflected in a mirror, which hangs above the woman's head on a wall illumined with yellow light. It is a genuine, though not a very well preserved, picture of the later years of his best period.

Signed to the left on the window-frame "P de hooch"; canvas, 26½ inches by 24 inches.

Described by Parthey, 1863 (i. 622).

Bought in 1811 (for 700 thalers) according to the Lützschena catalogue.

The picture described by Sm., measuring 24 inches by 20 inches, was in the sale of M. de Séville, Paris, January 21, 1812 (2000 francs, bought in).

Now in the collection of the Freiherr Speck von Sternburg, in Lützschena, No. 204 in the 1889 catalogue. Published in the portfolio of the Photographische Gesellschaft, 1904, No. 31.

36. WOMAN PREPARING VEGETABLES, WITH A CHILD. Sm. 62; de G. 68.—In the right foreground of a homely kitchen sits a woman cutting vegetables in a tub which stands on a low table. To the left of it is a basket, and somewhat nearer the middle of the picture is a pail. The woman is looking at a little girl beside her who is playing with a shovel-handle and a ball. In the right background, through an open door, a winding staircase leads to the upper floor. Facing the spectator is a door, above and beside which are windows. Through the door is seen a woman crossing a small tiled yard towards a low building with a tiled roof. The picture is of the artist's best period.

Signed "P D Hooch"; panel, 24 inches by 18½ inches.

Bought by Denon from the dealer La Fontaine, who exported it from Holland.

In the Musée Napoléon.

Now in the Louvre, No. 2414 in the 1902 catalogue.

37. WOMAN AND SERVANT-GIRL.—In an interior sits a lady, who lays her needlework aside to examine some fish which a servant-girl shows her. A pointer lies at her feet; to her left is a work-basket. It is a good picture; the tone is warm and luminous.

Canvas, 24 inches by 18½ inches.

Sale.—Paris, December 1893 (680 francs, F. Kleinberger of Paris).

38. WOMAN PEELING PEARS, WITH A CHILD AND A SERVANT-GIRL. Sm. 14.—A woman sits beside a fireplace near

the middle of the picture, facing the spectator. She has a basket of pears in her lap. To her left is a little child showing a pear to a servant-girl who, seen in full light, but with her back turned to the spectator, is taking something out of a press. The woman, who is speaking to the girl, wears a little red jacket trimmed with fur, a tucked-up apron, and a white kerchief; at her feet on the right is a dish of fruit. Beside her on the right is the fireplace, in which a kettle hangs over a peat fire. Above hangs a picture of Lot in his drunkenness. To the left is a shelf with plates and hanging jugs. The light comes through a window draped with red curtains on the left, and illumines also a plate of bread and a jug which stand on a table in the left foreground as well as the tiles of the floor.

Signed: "P de Hooch"; canvas, $27\frac{1}{2}$ inches by 25 inches.

Sales.—P. Locquet, September 22, 1783, No. 183 (220 florins, Gilde-meester).

J. Gildemeester Jansz, in Amsterdam, June 11, 1800 (185 florins, or £17, Roos).

E. W. Lake, London, 1845 (£66, Nieuwenhuis).

Berger, in London, June 16, 1900, No. 108 (£1102: 10s., Dowdeswell).

In the catalogue of 100 paintings, in the possession of the dealer Ch. Sedelmeyer of Paris, 1901, No. 20.

39. INTERIOR.—To the right is a woman peeling potatoes at a window. On the left a girl, with a mug in her right hand and a glass on a tray in her left, comes through an open door at the back: she is looking at a dog. Through the door is seen a man in a landscape with houses. On the extreme right is another open door in the side wall. The floor is paved with black and white marble; the walls are white and adorned with a piece of gilt leather behind the woman. The window shutters and curtains are red; a portrait hangs above the gilt leather, and to the left of the door is a press. This picture belongs to the late period.

Canvas, 21 inches by 26 inches.

Sale.—Max Kahn, March 3, 1879, No. 31.

In the possession of the dealer Ch. Sedelmeyer, in Paris, in 1888 (according to Bredius), and in December 1892.

40. WOMAN AND SERVANT-GIRL BY THE FIRE-SIDE.—A woman, wearing a black jacket, light skirt, and blue apron, stands in the middle of a room facing the spectator. She has a basket in her right hand, and speaks to a servant-girl who kneels in the left foreground, with her back to the spectator, and lays peat on the fire. Above the fireplace is a mirror or picture. To the woman's right is a little dog. In the right background an open door leads into a well-lighted ante-room, which opens upon a canal bordered with trees. According to Bredius, the picture is late and cold in tone, like the picture in the Van der Hoop collection (2).

Signed in full and dated 1656 (according to the catalogues of Sedelmeyer and Lippmann), but certainly later; canvas, 23 inches by $27\frac{1}{2}$ inches.

See Havard, pp. 105-6.

Sales.—Meffre, in Paris, 1863.

Ritter Lippmann von Lissingen of Vienna, in Paris, March 16, 1876, No. 25 (4000 francs).

Baron de Beurnonville, in Paris, May 6, 1881, No. 337.

D. P. Sellar, in Paris, June 6, 1889, No. 42 (6000 francs).

In the catalogue of 300 paintings, in the possession of the dealer Ch. Sedelmeyer of Paris, 1898, No. 73.

41. LADY AND HER COOK. Sm. Suppl. 3; de G. 75.—In the middle of the little fore-court, paved with blue and white tiles, of a house on the right, sits an elderly lady, facing half-right. She wears a black jacket, a red skirt, and a white apron; she has a green cushion on her lap and a letter in her hand, with a basket of needlework beside her. A servant-girl, dressed in a white bodice and a violet skirt tucked up over a blue petticoat, has come out of the house-door on the right and shows her some fish in a brass pail. To the left, through the half-opened door of a trellis separating the court from the front garden, a brick path leads to a door in the wall opening on a canal. On the opposite side of it is the entrance to a house, before which a young couple are walking. Farther to the right by the canal is a gabled house, which is visible between a tree on the canal bank and a bush in the garden, and overtops the garden-wall. The picture dates from 1658-60. It is a superb work, very warm in tone; it stands about midway between the Rothschild picture (295) and that belonging to Lady Wantage (297); it reminds one also of Lord Strafford's picture (299), and of the picture in the National Gallery, London (291).

Canvas, 21 inches by 16½ inches.

Mentioned by Waagen, p. 190.

Sale.—Mont de Piété, at Paris, 1808 (about 1100 francs, La Fontaine).

Sold soon after to the Tsar Alexander I., for the Hermitage, where it was hung in 1810.

Now in the Hermitage at St. Petersburg, No. 860 in the 1901 catalogue.

42. WOMAN WITH TWO CHILDREN AND A SERVANT-GIRL IN A ROOM. De G. 82.—The woman has one child on her knee, and a cradle beside her. The servant-girl comes into the room with a pail in her right hand. The other child, holding a cat, stands on the woman's right. The passage at the back is in sunshine. To the right is a fireplace; to the left are two dogs. This is a genuine example, but it is bluish in tone and fairly late.

Canvas, 30 inches by 29 inches.

Mentioned by Parthey, 1863 (i. 623).

Now in the Picture Gallery of the Royal Castle of Schleissheim, near Munich, No. 459 (old No. 414) in the 1885 catalogue.

43. Lady with Servant-Girl.

Inventory of Hans aux Brebis, in Amsterdam, May 7, 1678; valued by Johannes Rosa at 5 florins. (Communicated by A. Bredius.)

44. A Woman making Pancakes.

Sale.—Petronella de la Court, in Amsterdam, October 19, 1707 (Hoet, i. 107), No. 58 (123 florins, together with No. 57).

45. A Woman baking Cakes and a Woman cutting a Cabbage.
—(? two pictures.)

Sale.—Abraham du Pré and Petronella Oortmans, in Amsterdam, May 19, 1729 (Hoet, i. 342), No. 26 (70 florins).

45a. A Woman baking Cakes, with other figures.

Sale.—David Ietswaart, in Amsterdam, April 22, 1749 (Hoet, ii. 250), No. 190 (14 florins).

46. Woman and Servant-Girl.—In a room a woman sits at a table with a little boy on her lap. Beside her a servant-girl, with a market-pail on her arm, stands counting some money. Beyond is a courtyard, from which the light falls into the room.

Canvas, 23 inches by 19 inches.

Sales.—Daniel Marsbag and others, in Amsterdam, October 30, 1775, No. 41.

Leyden, August 26, 1788, No. 58 (36 florins, Delfos).

47. Interior, with a Woman, Child, and Servant-Girl.—In an interior sits a woman with a child at her breast. Before her is a long-haired dog; beside her, a cradle. This group is in full daylight, while the servant-girl kneeling to light the fire—the glimmer of which is well rendered—is in shadow. In the middle distance to the left is a second room illumined by sunshine.

Canvas, 32 inches by 26 inches.

Sale.—J. Christiaanze, in Amsterdam, November 7, 1779, No. 54 (152 florins, Yver).

48. A Servant-Girl with Fish at the Door of a House.—A servant-girl stands waiting on the steps before a house; she has a copper pail on her right arm, and holds two pieces of salmon in her left hand. A man-servant looks through a window to see who has rung. In the foreground at the side are two dogs, one standing and another lying down; in the background is a view of a town.

Canvas, 27 inches by 33 inches.

Sales.—J. van de Velden, in Amsterdam, December 3, 1781, No. 40 (100 florins, Ottens).

In Amsterdam, May 14, 1791, No. 62.

49. Woman peeling Fruit.—At a table with a green cloth sits a woman peeling fruit. She wears a black lawn cap and a fur-trimmed jacket.

Panel.

Sale.—A. L. C. H. T. de l'Espinasse de Laugeac, Comte d'Arlet, in Paris, January 4, 1815, No. 216 (84 francs 50 c., Montfort).

50. Woman with a Girl in a Kitchen. A woman sitting in a kitchen is busily plucking a fowl. A maid-servant is near the fire at the back. In the foreground are kitchen utensils. It is finely painted.

5½ inches by 12 inches.

Sale.—Amsterdam, May 24, 1815, No. 37 (9 florins 10, Lamme).

51. Woman giving Money to a Servant-Girl.—In a well-furnished room sits a lady with an embroidery-pillow on her lap; she gives money from her purse to a servant-girl, who carries a market-pail. A little child pulls the girl by her apron. At the side by an open window is a table with a cloth, upon which are a water-bottle and a glass. It is a fine and carefully executed picture.

Canvas, $27\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sales.—Jan Danser Nijman, in Amsterdam, August 16, 1797, No. 114 (400 florins, Roos).

B. Ocke, in Leyden, April 21, 1817, No. 54 (370 florins, Van den Berg).

[Compare the description of the picture in the Amsterdam sale of March 29, 1826; *see* 30.]

52. Woman with Child and Servant-Girl. Sm. 23.—In an interior sits a woman, holding on her lap an infant to whom she is giving pap. She is interrupted by her servant-girl, who shows her a duck. A cat rubs itself against her; at her side is a cradle. The open door looks into a vestibule, with the street beyond it. The scene is very natural and sunny.

Canvas, 21 inches by 24 inches.

Sales.—(Perhaps) H. Muilman, Amsterdam, April 12, 1813, No. 67 (640 florins); but the catalogue does not mention the servant-girl, and speaks of two other figures in the passage.

Madame A. M. Hogguer, *née* Ebeling, in Amsterdam, August 18, 1817, No. 21 (310 florins, Isaak Schmidt).

53. A Woman plucking a Duck, with a Maid-Servant in an interior.—A woman sits plucking a duck in an interior; a maid-servant stands near and shows her a cabbage. In the background is a man sitting beside the fire; at the side a girl enters from an adjacent room. A very good picture.

Sale.—Amsterdam, July 16, 1819, No. 71 (125 florins, De Vries).

54. Interior, with a Lady in white Silk.—The lady has a little boy in her arms. A servant-girl stands near with a hunting dog. A gentleman is in the ante-room.

Sale.—Beckford, in London, 1823 (£157:10s., Martin).

55. A Woman paring Turnips. Sm. 56.—By the window in a room sits a woman paring turnips. A child comes in at the open door, holding a bottle of wine.

Canvas, 23 inches by 33 inches.

Sale.—M. Zachary, London, 1828 (£96:12s.).

56. Woman making Pancakes.—In the left foreground a woman is making pancakes. To the right is a child. In the middle distance stands a young man with a mug in one hand and a candlestick in the other. The scene is lighted by a fire in the hearth, by a lamp on the wall, and by the candle.

Panel, 18 inches by 15 inches.

Sale.—Van Rotterdam, in Ghent, July 6, 1835.

57. Lady with a Child, Nurse, and Dog.—In the foreground of a well-furnished room a richly dressed lady sits at a table covered with a Smyrna carpet. She turns her head towards her child who, frightened at a little spaniel, excitedly takes refuge in the arms of her nurse. The back of the room is adorned with pictures and furniture. This is a finely painted picture with a beautiful silvery tone.

Canvas, 18 inches by 15½ inches.

Sale.—Stevens, Antwerp, August 9, 1837, No. 73 (310 francs).

58. A Kitchen.—The sun shines into a room; at a large fire is a spit, and kitchen utensils lie about. In the background a girl opens a door.

Panel, 19 inches by 16 inches.

Sale.—Kleinenbergh, in Leyden, July 19, 1841, No. 70 (205 florins, Exforth).

59. Girl scouring a Pot. Sm. Suppl. 4.—This represents a courtyard, on one side of which a passage leads into a second court adjacent to a house. In the foreground stands a woman with a child in her arms; she is speaking to a servant-girl who is on her knees scouring a pot. A greyhound follows the woman. From the side-door in the passage comes a man. "This is a well-finished but not a luminous picture" (Sm.).

Canvas, 2 feet 8 inches by 2 feet 1½ inches.

For sale in 1842 (by Sm.?) at 300 guineas. Formerly in the collection of Colonel Matson.

60. Woman at the Fireside, Servant-Girl, and Child.—In an interior, beside the fire, sits a young woman with a red jacket trimmed with fur. A little girl with a dog in her lap and another dog at her side sits near her. The woman holds a cooking spoon and has before her an iron pot. To the right stands a servant-girl, showing her a dish of peeled potatoes. An open door looks into an upper room illumined by sunshine; a little boy is ascending the stairs. The sunlight and the fire are especially well rendered, and the execution is careful.

Canvas, 26 inches by 31 inches.

Sales.—Jan Pekstok, in Amsterdam, December 17, 1792, No. 38 (231 florins).

Jonkheer François van Harencarspel Eckhardt, Amsterdam, August 15, 1842, No. 52 (810 florins, Hoffmann's executors).

P. Vouite, in Amsterdam, November 12, 1845, No. 32 (800 florins, Burton).

61. Woman and Servant-Girl with Fish. Sm. 65, cf. Suppl. 18.—In a kitchen, beside a fire over which hangs a kettle, sits a woman paring turnips. She wears a red jacket trimmed with fur, and speaks to a servant-girl with a market-pail in her hand, who shows her a fish from a tub placed before her. In the middle of the picture are a dog and a cradle. An open door at the back looks on a sunlit passage, in which a well-dressed man is seen descending a staircase. The kitchen utensils are

well rendered. The effect is natural, and the execution delicate and vigorous.

Canvas, 33 inches by 28½ inches.

Sales.—Piet Calkoen, Amsterdam, September 10, 1781, No. 64 (208 florins, Calkoen).

J. M. Quinkhardt, in Amsterdam, December 19, 1798, No. 13 (320 florins, Pothoven).

Paul van Romondt and others, in Amsterdam, May 11, 1831, No. 10.

J. G. Voigt, in Amsterdam, October 16, 1837, No. 38 (1200 florins, Brondgeest).

In a private collection, Amsterdam, 1833 (Sm.).

Sale.—Paris, February 4, 1851.

62. Woman with a Child at her Breast, and a Servant-Girl.—

To the left in a room is a woman, wearing an indigo-blue and scarlet dress, with a child in yellow at her breast. At her right is a cradle. To the left of it is the fireplace with a mirror above it, and farther to the left is a dog. In the middle distance a servant-girl is making up the fire. In the background to the right is a bed; to the left a well-lighted staircase leads to an upper room in which there is a chair by a window. It is an excellent work.

Canvas, 22 inches by 26 inches.

Mentioned by Waagen as in the Phipps collection (ii. 227), and by Bürger, *Trésors d'Art*, p. 319.

Exhibited at Manchester, 1857.

Sales.—Helsleuter (Van Eyl Sluyter?), Paris, January 25, 1802, No. 71 (1020 francs).

Ph. Panné, London, March 26, 1819, No. 34 (£174: 6s.).

Edmund Phipps, 1859 (£177, Cuyp).

[*Note*.—The catalogue descriptions have been amplified from a sketch made by the late Sir G. Scharf at Manchester in 1857.]

63. *Interior*.—A woman is warming herself, while a servant-girl shows her a salmon. A map of Friesland bearing the date 1772 (?) hangs on the wall.

24½ inches by 21½ inches.

Sale.—D'Aigremont, March 4, 1861 (165 francs); see Havard, 105, 1.

64. *A Mother hushing her Child, and a Maid-Servant, in an Interior*.—In the middle of a homely room a young mother sits facing the spectator, with her left foot on a stool. She is giving her infant the breast. The mother wears a bright red bodice trimmed with ermine, a pink satin skirt, with silvery reflections, a pale blue apron, and a white cap. A maid-servant, dressed in a grey skirt and yellow bodice, stands beside her, showing her a bundle of asparagus. In the right foreground is the cradle. To the left, in the shadowy middle distance, the father sits by the hearth, attending to the spit. In the left foreground a dog drinks from a pail; near it are a red earthenware pot and a broom. On the wall above the chimney-piece hangs a bird-cage. In the right background an

open door looks on a canal. At the back of the room are some furniture and a shelf of jugs and plates. This is a fine picture.

Signed in full on the side of the hearth; canvas, 28 inches by 32 inches.

Sales.—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 32 (1750 florins).

Dr. van Cleef, Paris, April 4, 1864, No. 47 (9000 francs, Meffre).

Now in the possession of the dealer Durand Ruel, Paris.

65. Lady and Girl with Butter.—In the foreground sits a lady, holding a piece of bread in one hand and taking butter with the other from a plate held by a little girl. Beside her is a spaniel. In the background a half-opened door looks on a sunlit staircase. The middle distance is lighted by a window with a red curtain; there are houses in the distance.

Canvas, $36\frac{1}{2}$ inches by $32\frac{1}{2}$ inches.

Compare Havard, 104, 2.

In the Cornelissen collection, Brussels, 1842 (1010 florins), according to Havard; but not in the sale catalogue of 1857.

Sale.—Paris, April 1, 1882, No. 2.

66. WOMAN WITH A CHILD AT HER BREAST, AND A SERVANT-GIRL. Sm. 12.—Beside the hearth, to the right of a large room paved with marble, sits a woman, wearing a blue silk skirt and red jacket, with a child at her breast. To her left is a cradle. To her right is the fireplace, with a kettle hanging over the fire. On the chimney-piece is a drinking-glass, and above it is a large mirror or picture. The woman turns her head towards a servant-girl in a red skirt, who stands at her left with a pail on her arm. A little girl, with her back to the spectator, pulls at the servant's hand. To the left an open door looks into an ante-room, beyond which is seen a sunlit house, with steps, on the other side of a canal.

Canvas, 24 inches by 30 inches.

Sales.—Helsleuter (Van Eyl Sluyter?), in Paris, January 25, 1802, No. 872 (1500 francs).

E. M. Engelberts, Amsterdam, August 25, 1817, No. 40 (771 florins, De Vries).

The widow of J. H. Molkenboer, *née* Schenkhuizen, in Amsterdam, September 6, 1853, No. 11 (1575 florins, Derksen or Meffre).

Prince Paul Galitzin, Paris, March 10, 1875, No. 47.

John Wilson, Paris, March 14, 1881, No. 63 (12,000 francs).

Paris, March 20, 1883, No. 26.

Ad. Jos. Bösch, in Vienna, April 28, 1885 (2520 florins, Grünwald).

Now in the Kunsthistorische Hofmuseum, Vienna.

67. Woman and Servant-Girl.—By a blazing fire sits a woman conversing with a servant-girl. An open door looks on a vestibule, where a man is reading.

Canvas, $13\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Sale.—Krupp, jun., and others, in Cologne, October 29, 1894, No. 93.

Compare the picture at Aix (172a).

68. **Lady sewing, with a Servant-Girl.**—In an interior, a lady with a fur-trimmed jacket sits at her needlework. A nurse, holding a child by the hand, brings a basket. A dog is by the open window in the background.

Signed; 26½ inches by 23 inches.

Sale.—In London, February 6, 1897, No. 78.

69. **PIG-KILLING IN A HOUSE.**—In a cellar-room, a pig's carcase hangs from the cross-bar of a ladder. In the right background near the wall a little girl holds a pig's bladder in her right hand. In the background the mother is busy at a table preparing the animal's intestines; another daughter is beside her. Behind her to the right is a man with a pipe in his mouth.

A false signature, "Maes f.," is on the kettle.

Canvas, 31½ inches by 26 inches.

Bought in Paris, 1879, by the Berlin Museum. Described in the 1898 catalogue, under reserve, as a work by N. Maes, suggested by Rembrandt's "Dead Ox" in the Louvre. In all probability it is an early work by P. de Hooch.

Now in the Kaiser Friedrich Museum, Berlin, No. 918*b* in the 1904 catalogue.

70. **Pig-killing.**—In the left foreground of an interior stands a woman at a table, cleaning intestines. In the centre a pig's carcase hangs on a ladder placed against a cupboard. To the right sits a boy playing with the bladder. A pointer stands beside a pail.

Canvas, 20 inches by 25 inches.

Sale.—Herman Aarentz, of Deventer, in Amsterdam, April 11, 1770, No. 23 (150 florins, Delfos).

71. **MOTHER COMBING HER CHILD'S HAIR.** Sm. 3, 4, 67; Suppl. 1; de G. 5.—In a homely bedroom sits a woman in profile to the right. She wears a fur-trimmed jacket, and is combing the hair of a little girl who stands before her. Behind her is a wooden bed with curtains; a child's chair stands in the right foreground. The door on the left, near which is a little dog, opens into a second room, through the door of which is seen a garden with slender trees. This is one of the finest pictures by De Hooch in Holland. [Compare 74.]

Signed on the chair "Pr d' hooch"; canvas on panel, 21 inches by 24 inches. Wrongly attributed to E. Boursse in the 1887 catalogue of the Rijksmuseum; the signature is absolutely genuine, and is wrongly described as doubtful in the 1905 catalogue.

Sales.—Gerard Braamcamp, Amsterdam, July 31, 1771, No. 88 (610 florins, Van der Dussen), (compare also Hoet, ii. 504).

J. L. van der Dussen, in Amsterdam, October 31, 1774, No. 7 (750 florins).

J. J. de J. J. de Faesch, in Amsterdam, July 3, 1833, No. 20 (3500 florins *plus* 7½ per cent, bought in; or 2590 florins, Jansen for Moget).

Amsterdam, April 24, 1838, No. 18 (3311 florins, Brondgeest).

Formerly in the Van der Hoop collection, Amsterdam.

Now in the Rijksmuseum at Amsterdam, Van der Hoop bequest; No. 1250 in the 1905 catalogue (formerly No. 685).

72. THE BEDROOM.—To the right a young woman is making a bed. She has taken the clothes from a bed enclosed in a wooden partition, and has laid them over a chair. She stands in profile to the left, and smiles at her little girl, who stands in the open doorway to the left with an apple in her left hand. The child's figure is illumined from a high window on the left and from a door in the background. This door leads from a little ante-room into the open air, where walls and garden hedges are visible. In the left foreground is a table with a jug; behind it is a chair.

Signed to the left on the table-leg with a monogram of the letters P and H (apparently genuine); canvas, 19½ inches by 25 inches.

Mentioned by Parthey, 1863 (i. 622, 3).

According to a letter from K. Koelitz, the picture belonged to the reigning house of Baden in the eighteenth century.

Now in the Grand Ducal Picture Gallery at Karlsruhe, No. 259 in the 1894 catalogue.

73. LADY AT HER TOILET, SURPRISED BY HER LOVER. De G. 57.—At a toilet-table to the left sits a young lady in a blue silk skirt and a red jacket trimmed with fur. As if startled, she lays her right hand on her bosom, and turns her head to a gentleman who has suddenly entered behind her, laying his hand on her right shoulder and taking off his hat in greeting. He wears a yellow leather doublet with a red sash, a bandolier, and embroidered sleeves. Upon the table, covered with a red Persian carpet, are a toilet-glass, a casket from which hangs a pearl necklace, a watch, a heavy candlestick, a round box, and a brush. In the left-hand wall is a half-open window. On the back wall is a picture with a curtain; through an open door, beyond two ante-rooms, is seen a landscape, with a canal and fields beyond. To the right are a bed, a chair, and a little dog; the floor is paved with tiles. It is a late work.

Signed on the table-leg "P. D. Hooch"; canvas, 20½ inches by 24 inches.

It is said to have been acquired as booty after the battle of Vittoria by the Duke of Wellington in 1813; but this statement in the Apsley House catalogue does not agree with the sale entries given below.

Exhibited at the British Institution in 1821 and 1852 (see *Athenæum* for June 26, 1852), and at the London Guildhall Art Gallery in 1892, No. 77.

Sales.—H. Muilman, in Amsterdam, April 12, 1813 (201 florins, Reyers).

W. Reyers, in Amsterdam, September 21, 1814, No. 61 (205 florins, Nieuwenhuis).

Now in the collection of the Duke of Wellington at Apsley House, London, No. 9 (p. 31) in the 1901 catalogue.

74. TWO FIGURES AND A DOG IN A BEDROOM. De G. 71.—A woman stands at a window to the right; a man sits to her left beckoning to a dog. On the left is visible another room with gilt leather hangings. On the right is a bed, resembling that of the Rijksmuseum

picture from the Van der Hoop collection (71), and having similar green curtains. This picture also is of the best period, about 1665, and recalls the larger picture in the Louvre (255). The figures are stiff.

Canvas (?), 21 inches by 23½ inches.

In the collection of the late Rodolphe Kann in Paris—purchased as a whole by Duveen Brothers of London, August 1907.

75. A YOUNG MAN DRESSING.—In a room with gilt leather hangings and a yellow wooden floor, a woman with her back to the spectator is making the bed. She wears a pink jacket, a yellow skirt, and a red petticoat. The bed has dark green curtains with gold fringes. To the left sits a young man, in red hose, who pulls on a riding-boot; the other boot and a slipper lie near, and his cloak is on a chair at his right. The type of man, as well as the colour, most of all reminds one of P. de Hooch. The picture is unquestionably by the same hand as that in the Michel collection in Mainz (270). The treatment of the ground and of the slippers is equally convincing. The picture is of the earliest period.

Panel, 16 inches by 21 inches.

Probably the picture of the L. de Moni sale, 1772 (79). Given to the Tsar Alexander I. in 1818 by Prince W. S. Troubetzkoy as a portrait of Peter the Great painted during his stay in Holland by Adriaen van de Venne. Ascribed to Martin van Veen in the 1838 catalogue of the Hermitage. In the 1863 catalogue and later ascribed to J. van Craesbeeck on the strength of a mistaken assertion of Waagen's. Rightly assigned to P. de Hooch by Dr. W. Bode.

Now in the Hermitage Palace at St. Petersburg, No. 943 in the 1901 catalogue.

76. THE TOILET.—To the left of a room a girl stands, facing the spectator, before a toilet-glass on a table covered with a Persian carpet. She looks straight before her as she adjusts her hair. Her red jacket, edged with white, lies on the table. Farther back in the middle of the room a young woman sits by the fireplace, fastening the cap of a little girl who stands before her with her back to the spectator. The woman has a basket of vegetables on her lap, and a brass pail of fruit on a chair to her right. Pictures hang above the fireplace and above a door in the left-hand corner. This open door shows a fine view, through an ante-room, of a canal bordered with trees. From the ceiling hangs a cage; the floor is of black and white tiles. It is a characteristic work of the late period.

Signed to the left on the table, "P d'hooch"; canvas, 29½ inches by 24 inches.

Mentioned by Waagen, p. 415.

Now in the collection of Prince Jussupoff in St. Petersburg.

77. THE SICK WOMAN.—In an arm-chair in the middle of a room sits a sick woman facing the spectator. She wears a white jacket and a blue skirt, and is supported by pillows. To the right stands a physician in a red costume with a red cap, who feels her pulse. To the left, behind a folding screen, a servant-girl, with her back to the spectator, is making the bed. In front of her is a table with a Turkish carpet, on

which are a plate of oranges, a glass, and an object resembling a basket. A fire burns in the hearth to the right. There is no view through door or window. The picture is of the late period; the flesh-tones are bluish, and several passages are heightened with red.

Signed half-way up on the right, by the fireplace, "P d Hooch"; canvas, 26 inches by 22 inches.

Now in the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 227.

78. THE BEDROOM. Sm. 29, 55.—This picture is similar in all respects to the picture at Karlsruhe (72), except that the little mirror hanging at the side of the bed has no ornament at the top and bottom. It has every sign of authenticity.

Canvas, 20 inches by 23 inches.

Mentioned by Waagen, ii. 71.

Sales.—S. J. Stinstra, in Amsterdam, May 22, 1822, No. 86 (25 florins, De Vries).

Lord Radstock, at Christie's, in London, 1826 (70 guineas); 1827 (bought in at £150).

Said by Smith (in 1833) and by Waagen to be in the collection of Lord Stafford, but not mentioned in the book on this collection which is still at Bridgewater House.

Sales.—Amsterdam, April 24, 1838 (3311 florins, Brondgeest).

E. P. Cremer, in Middelburg, May 17, 1847, No. 8.

Field, London, 1856 (£43:1s.).

C. Scarisbrick, in London, May 1861 (£441, F. N.).

Adrian Hope, in London, June 30, 1894, No. 32 (£2257:10s., C. Wertheimer).

In the 1898 catalogue of 300 paintings of the dealer Sedelmeyer of Paris, No. 70.

Now in the collection of P. A. B. Widener, Philadelphia.

Probably a second version of Mr. Widener's picture was included in the above-mentioned sales, for it is impossible that the picture was first in Holland, then in England, then in Holland again, and finally in England. This second version was not the picture at Karlsruhe, which, according to the director of that gallery, was in the possession of the Baden reigning house in the eighteenth century. Possibly it was an old copy which was in the hands of a London dealer about the year 1900. [Compare also the small picture in the Munro sale (86 and 84).]

78a. A Bedroom.

Inventory of sale of Hans aux Brebis, in Amsterdam, May 7, 1678, valued by Johannes Rosa at 25 florins. (Communicated by A. Bredius.)

79. A Room in which a Woman is making the Bed for a Sick Man who sits near.—[Compare 75.]

Panel, 16 inches by 20 inches.

By P. de Hooch or in his manner.

Sale.—L. de Moni, in Leyden, April 13, 1772 (20 florins, Van der Vinne).

80. Gentleman and Lady in a Bedroom.—To the right a lady in bed converses with her husband who is sitting in his night-gown on a

chair, pulling on his stockings. A fur-trimmed cape and a hat lie near him on a table covered with a cloth. In the foreground a comely servant-girl stands, holding with both hands a dish and a mug. An open door looks into another room; the sun shines on the wall.

Canvas, 22 inches by 27 inches.

Sale.—Aron de Joseph de Pinto, in Amsterdam, April 11, 1785, No. 2.

81. A Young Lady at her Toilet.—A young lady in a red silk jacket and blue satin skirt is combing her hair at her toilet-table.

Panel, 14 inches by 10 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1793, No. 77.

82. In the Bedroom.—In a room hung with leather and decorated with pictures, a young woman is pinning lace on her shoulders. On the other side of the room a servant-girl is making the bed. A little dog lies on a chair watching the movements of his young mistress.

Canvas, 22 inches by 22 inches.

Sale.—Boymans, in Utrecht, August 31, 1811, No. C 43.

83. Lady at her Toilet.—In a room sits a well-dressed lady at a toilet-glass which stands on a table covered with a Persian carpet. A maid is dressing her hair. Upon the table lie various trinkets and other objects.

Canvas, 42 inches by 48½ inches.

Sale.—Aubert, in Brussels, August 8, 1821, No. 53.

84. The Bedroom. Sm. 36, Suppl. 11.—In a room a woman is making a bed; beside her stands a child. There are various articles of furniture. At the back an open door gives a view of neighbouring houses and of trees in brilliant sunshine. [Compare 78.]

About 22 inches by 28 inches.

In the Six van Hillegom collection, and brought to England before 1833 by Chaplin. Probably identical with Smith, Supplement 11. This, a replica of Lord Stafford's picture (78) with slight variations, was in the possession of Edmund Lloyd, of Manchester, in 1842 (Sm.); according to Bürger (p. 319) it had probably been in the Six collection.

85. A Sick Man tended by Two Women.—A stately woman sits by a bed in which a young man is lying; she converses with a maid-servant who stands behind her holding a glass.

Canvas, 28 inches by 32½ inches.

Sale.—Brun of Geneva, in Paris, November 30, 1841, No. 21.

85a. A Woman in Childbed.

Collection of the widow J. J. Beckeringh; exhibited in Amsterdam, 1845, No. 43.

86. Woman and Child in a Room.—A woman in a red jacket stands on the right with drapery in her hand. A child stands in the

centre by an open door which leads to another room. To the left is a table with a red cloth and a bottle on it.

11 inches by 13 inches.

Sale.—H. A. J. Munro of Novar, in London, June 1, 1878, No. 314.

Compare the pictures at Karlsruhe (72) and Philadelphia (78) of "The Bedroom."

87. **INTERIOR.**—To the right is a window admitting the sunlight. In the centre is a chimney-piece. To the left is seen a second room less brilliantly illumined. A woman sits in the sunlight. There are red tints in the window, and blue Delft tiles.

About 26 inches by 33½ inches.

In the possession of the dealers, Thomas Lawrie and Co., London, in 1898.

88. **Man Reading at a Table.**—In an interior, a man in black sits at a table with a book open before him. In the left-hand corner are a pail and a broom. The open door looks upon a landscape.

Panel, 25 inches by 21 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1886, No. 71. At one time in the collection of John Pritchard, London.

89. **Young Girl making Lace.**—To the left is a table with a brownish-red cover, to the right a chimney-piece. In the foreground is a cat. It is a pleasing picture, but of doubtful authenticity.

The signature is false.

Now in the Nîmes Museum ; No. 143 in the Gower collection.

89a. **Picture with a Lady.**

Inventory of the goods of Dirck van der Dussen, Sheriff of Delft, 1706 (14 florins).

89b. **A Woman stirring the Fire.**

Sale.—Seb. Heemskerck, Amsterdam, March 31, 1749 (Hoet, ii. 225) ; No. 27 (37 florins).

89c. **Woman making Lace in an Interior.**

Sale.—Dav. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 251), No. 192 (8 florins).

89d. **A Student.**—A man in a dressing-gown stands at a reading-desk in front of a window ; a book lies open on the table, which is covered with a coloured cloth. On the wall hang a knapsack, a purse, and a chart. In the foreground are a chair and other accessories, all relieved against a light wall so as to produce a powerful effect.

Canvas, 11 inches by 9 inches.

Sale.—J. van der Linden van Slingelandt, Dordrecht, August 22, 1785, No. 188 (600 florins, Van de Vinne).

Probably the C. de Man in the Porgès collection, Paris, which Bürger and Havard described as a Vermeer.

90. **Woman Reading.**—A woman sits reading in a room, which

contains various articles of furniture and a table with a cloth. An open window gives a pleasant view of the distance.

Canvas, 21 inches by 22 inches.

Sale.—Ger. van der Pot van Groeneveldt, Rotterdam, June 6, 1808 (155 florins, Alard of Paris); *see* Havard, 114, 2.

91. A Woman sewing and Three Children.—In a room is a woman busy at her needlework; beside her are three children. A lady speaks to her and she seems to listen. In the room are a table, a chair, some pictures, and other objects.

Panel, $23\frac{1}{2}$ inches by 27 inches.

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 70 (90 florins).

91a. Lady sitting at a Table with a Dog on her Lap.

Sale.—Amsterdam, April 13, 1819, No. 36 (16 florins 10, Vinkeles).

92. A Woman seated, making Lace.

Canvas, 19 inches by 13 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 58 (145 florins, Roos).

92a. Woman in an Interior. A woman is sitting in an interior; through an ante-room is seen a garden.

Sale.—A. van den Kieboom, Rotterdam, June 14, 1821, No. 55.

93. A Woman making Lace at a Window.—A woman sits in a room making lace near an open window.

Panel, $19\frac{1}{2}$ inches by 14 inches.

Sale.—Amsterdam, January 3, 1831, No. 37 (25 florins, Roos).

93a. Woman seated in a Room.

Signed "P. DE. H."; panel, 21 inches by 16 inches.

Sale.—In Amsterdam, April 1, 1833, No. 66.

94. Woman with a Wine-Glass.—A woman, seen at half-length, comes from a pantry, holding a glass of Rhine wine.

Panel, $16\frac{1}{2}$ inches by 14 inches.

Sales.—D. Teengs, Amsterdam, April 24, 1811, No. 59 (11 florins, Van Yperen).

H. Reydon, and others, Amsterdam, April 5, 1827, No. 54 (95 florins).

Amsterdam, July 5, 1833, No. 13 (38 florins 50, Gykema).

95. The Maid-Servant.—In a large hall paved with red and grey marble squares, stands a comely young maid-servant almost in profile, in the act of placing a basin and a silver flagon on a table covered with a rich Smyrna carpet. She has a linen towel on her arm. She wears pink ribbons in her hair, a reddish-purple bodice, a blue skirt trimmed with white, and a black apron. On the table are a blue cloak trimmed with ermine and a man's hat. To the left of it is a large dog, whose coat is spotted with black. In the background hangs a large light-blue curtain,

drawn up on the left to afford a view of an adjacent room containing various articles of furniture and a mirror that reflects the black and white marble squares of its floor. The sunlight enters through a window to the right of the front room, and casts the shadows of the casement and the window-panes on the curtain behind the woman. The effect of light in this picture is exceptionally striking and finished.

Canvas, 24 inches by 20 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 441.

Sales.—Van Helsen (Eyl Sluyter?), Paris (5950 francs).

Héris, (Biré collection), Paris, March 25, 1841, No. 12.

96. Interior with a Woman weighing Gold Coin.—A woman stands in profile in a room, weighing gold coin. Her rich dress, trimmed with fur, suggests that she is the wife of a wealthy money-lender. It is a picture of rare beauty.

Canvas, 24 inches by 21½ inches.

Sales.—(Probably) Beckford, London, 1823 (£30 : 9s., Evans).

Brun of Geneva, Paris, November 30, 1841, No. 20 (865 francs).

96a. A Woman making Lace in an Interior.

Sale.—B. Mallinus, in Brussels, September 22, 1842, No. 10.

97. Young Lady with a Wine-Glass.—The lady wears a red jacket trimmed with ermine, and holds a glass of wine in her left hand. The head is full of expression and well modelled.

Panel, 11½ inches by 9½ inches.

Sale.—P. T. de Noter, in Ghent, December 27, 1842.

98. Young Woman in a Vestibule.—In a vestibule a young woman is busy at her work. A good example of the artist.

Panel, 13 inches by 19 inches.

Sale.—A. W. C. van Nagel van Ampsen, The Hague, September 5, 1851, No. 27 (134 florins, Schroot).

98a. A Young Girl making Lace.—She sits in a room near the window.

Canvas on panel.

Sale.—Comte de Turenne, Paris, May 17, 1852, No. 38 (141 francs).

99. Woman making Lace.—The open door and the window of a room in shadow look into a sunlit ante-room, where a woman sits making lace. In the front room is a dog.

Panel, 11 inches by 14 inches.

Sales.—J. F. Sigault, in Amsterdam, December 3, 1833, No. 90 (11 florins 25, De Lelie).

Thyssen, Paris, December 20, 1856, No. 16 (590 francs).

100. The Armoury.—A child with a dog enters a room in which weapons and trumpets are heaped up.

Panel, 21 inches by 16 inches.

Sale.—Biehler, Paris, March 5, 1859 (450 francs); see Havard, 124, 2.

101. Studio of a Young Painter.—Broad in treatment. 27 inches by 32½ inches.

Sale.—In Amsterdam, June 11, 1861, No. 94.

101a. The Embroideress.

In Berlin, 1863 (Parthey, i. 623).

102. The Smithy.—To the right of the forge is a woman. In the middle distance four men stand round an anvil, raising their hammers to strike the red-hot iron. To the left, behind a wooden partition with a window, sits the bookkeeper, with his face turned towards a large window in the outer wall. The catalogue says: "It is a good and well-composed picture, though somewhat faded." It is, however, very doubtful whether it was by P. de Hooch.

Panel, 1 foot 8 inches by 2 feet 3 inches.

Sale.—J. J. von Hirsch auf Gereuth, of Würzburg, in Cologne, September 23, 1878, No. 100.

103. The Old Student.—A man, in a blue dressing-gown with a large black hat, sits with his figure turned to the right at a table, immersed in his studies. A shelf full of books is fixed to the wall.

Signed indistinctly at the bottom on the right; panel, 18 inches by 14 inches.

Sale.—Fr. Kayser, of Frankfort, in Cologne, October 28, 1879, No. 121.

104. The Notary.—A notary in a red costume sits at his writing-table, looking into a register and giving advice to a widow. The woman, in deep mourning, sits beside him, clasping a pocket-book in her hands on her lap and listening attentively. A woman standing near puts an hour-glass on the table. Behind the group a curtain partly drawn back reveals the bookshelves of a large library. An open door to the right leads through an ante-room to a sunlit canal.

Signed and dated 1676; canvas, 25 inches by 29 inches.

Sales.—Haarlem, September 23, 1811, No. 4.

Baron de Beurnonville, in Paris, May 6, 1881, No. 338.

105. Gentleman at Table.—In a room a man sits, with his legs crossed, at a table laid for a meal. In his right hand he holds up a fish; in his left is a knife. An open door looks into a kitchen where a maid is at work.

Signed in full and dated 1674; canvas, 18 inches by 13½ inches.

Sale.—Dr. Weinhausen, in Cologne, November 1890.

106. [Identical with 315.]

107. Girl Reading.—This is a half-length picture of a young girl in black, with a white collar and hood; she is reading a book, which she holds in both hands.

Panel, 19 inches by 17 inches.

Sale.—Anrep-Elmpt, in Cologne, June 5, 1893, No. 67.

108. **The Slippers.** Sm. Suppl. 20.—The open door of a room shows a well-lighted passage, paved with red tiles, which leads into a room beyond. Beside the left-hand door-post sits a little girl with a dog on her lap; a broom is placed against the wall near her, and a towel hangs on a nail. At the entrance to the farther room are a pair of slippers and a dog. Both rooms are paved with black and white tiles. On the wall of the back room hangs a picture by Ter Borch—of a lady seated at her toilet-table with her back to the spectator, and a boy at her legs—which was once in the Greffulhe collection. Beneath it is a chair casting its shadow on the light wall. To the left is a table with a candlestick. One of a bunch of keys is in the lock of the door. "This picture was evidently painted on the spot and may be styled a '*tromp d'œil* of art'" (Smith).

Signed "P.D.H. 1658"; canvas, 41 inches by 28 inches.

See Havard, i. 101; and Hofstede de Groot on Janssens, *Oud Holland*, 1891, No. 15.

Brought to England by Chaplin in 1839.

Lent by W. Bürger to the Exposition Retrospective in the Champs Elysées, Paris, 1866 (see *Gazette des Beaux Arts*, 1866, xxi. 554).

Sale.—Comte de L., in Paris, April 15, 1868.

Afterwards in the Max Kann collection, Paris.

Sales.—Madame Brooks, Paris, April 16, 1877, No. 34.

Baron de Beurnonville, Paris, May 21, 1883, No. 66.

In the catalogue of 300 paintings in the possession of the dealer, Ch. Sedelmeyer of Paris, 1898, No. 69.

109. **Lady at a Table.**—On the left a lady sits at a table covered with a Turkey carpet, upon which are an open book, a tea-service, and a small basket. A dog lies on a chair to the left. In the background is the chimney-piece with a porcelain parrot and two pictures—the one a flower-piece, the other a "Holy Family."

16 inches by 12 inches, or 12 inches by 16 inches.

Sale.—Woronzow, in Florence, April 23, 1900, No. 485.

109a. **The Woman making Lace.**

Panel, 11 inches by 10 inches.

Sale.—Lowe, London, July 4, 1904, No. 9.

110. **LADY WITH A PARROT.** De G. 23.—A lady seated, with a wine-glass in her hand, takes a letter from an elderly man, who stands near. To the left is a window through which the sun shines. In front of the lady is a table half-covered with a cloth; on it is a large cage holding a parrot. In the left foreground by the table is a cat in shadow. In the right background through an open door are sunlit buildings. Harsh red and bluish tones dominate the colour-scheme. The picture is genuine, but late and not particularly beautiful.

Canvas, 23 inches by 8½ inches.

Sale.—Paris, January 30, 1885, No. 39, where it was "ascribed to P. de Hooch."

In the Peltzer collection at Cologne.

Sale.—Von Mengershausen and others, in Bonn, 1889.

Now in the collection of Freiherr von Mansberg, in Dresden.

III. THE PARROT. De G. 28.—In the middle of a well-furnished room sits a gentleman with a clay pipe in his hand, facing left. He turns his head towards a comely girl who stands behind him on the right, holding a jug in one hand and a cup in the other. To the left a young lady sits at a heavy oak table, the cloth of which is half folded back, upon which are an earthenware bottle and a glass. Behind the table, to the left, a negro boy stands at the open window taking down a cage. The cage-door is open, and a parrot leans out to take a piece of cake from the young lady. On the wall hang two pictures and a mandolin. The picture is of the latest period.

Signed on the cross-bar of the table "P. D. HOOCH"; canvas, 26½ inches by 22 inches.

Sales.—(Probably) Amsterdam, May 7, 1804, No. 74 (84 florins, Van Yperen); this, however, was 25½ inches wide, so that it must have been cut down on either side if it is the same picture.

Meynts, in Amsterdam, July 15, 1823, No. 45 (105 florins, Hopman).

Purchased in England, 1884.

Now in the collection of Consul Weber, in Hamburg, No. 255 in 1892 catalogue.

I12. LADY, SERVANT-GIRL AND CHILD, WITH A PARROT. Sm. 57.—In the back wall of a room an open door looks on a canal and a church-tower rising beyond it. Beside the door sits a young lady, wearing a red velvet jacket trimmed with white fur and a silk skirt. To her left is a table with a Persian carpet, upon which stands a cage holding a parrot. Behind the lady on the right is a servant-girl holding a child by the arm. The girl and child stand before an old Dutch cabinet of dark brown wood—the same cabinet that is represented in Mrs. Joseph's picture (187)—upon which is some earthenware, and above which hangs a picture. Another picture in a gilt frame hangs over the door. The ceiling is of wood, the walls are grey; to the left is a window.

Canvas, 28 inches by 24 inches.

Now in the collection of the Duke of Buccleuch, at Montague House, London, where it was in 1833 (Sm.).

I13. THE FAVOURITE PARROT. Sm. Suppl. 6; de G. 50.—In the left-hand corner of a room stands a table with an Eastern carpet and a white cloth. Upon it are cheese, fruit, plates, and other objects. A young man with a slouch hat sits behind the table, drinking a glass of wine. Behind him is a chimney-piece; upon it stands some Chinese porcelain, and above it hangs a picture of a nude woman recumbent. In the right foreground there are bottles and glasses on a little table, and a silver dish on the floor. At a half-opened window to the left stands a young woman, in a red jacket trimmed with ermine, feeding a parrot, which looks out of its cage-door. The woman scratches the parrot's head with her left hand, and with her right soaks a crust in a wine-glass which a girl, standing more to the right behind the table, holds across to her. With her left hand this girl supports a little child who stands on a chair, watching the parrot being fed. A dog jumps up to the chair. By the

window is a bird-cage; behind the parrot there is another picture on the wall. The colouring is cool and clear in tone.

Canvas, 31 inches by 27 inches.

Mentioned by Waagen (Supplement, p. 99); by Ch. Blanc, *Trésor de la Curiosité*, ii. 433-4; and by Havard.

Sale.—Casimir Périer, Paris, April 18, 1838.

In the collection of the Duc de Berri; brought to England in 1840 by Hume.

Now in the collection of the Earl of Northbrook, in London.

114. THE PARROT.—In the middle of the picture sits a young woman, in a silk skirt and a red jacket trimmed with fur, facing the spectator. With her left hand she dips a morsel into a wine-glass which she holds in her right. A little child, leaning on the mother's left, holds up a piece of cake to a parrot on a perch. Above, the cage hangs from the ceiling. To the left, behind a table with a cloth and a red water-bottle, stands a servant-girl with her back to the spectator; she holds a little girl before a mirror. Above it hangs the portrait of a man. To the right, behind the woman, an open door looks through an ante-room upon the street; a canal, with a stone bridge, is seen in the distance, with trees to the left and houses to the right. In the foreground is a little dog, for whom, perhaps, the woman intends her morsel. To the right of the door is an old Dutch cabinet, on which is some Chinese porcelain. Over the door is a relief of Venus and Cupid.

Canvas, 30 inches by 26 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 470.

Exhibited in Leyden, 1906.

Sales.—Rotterdam, August 3, 1811 (385 florins, Van der Haar).

H. Croese, in Amsterdam, September 18, 1811, No. 117 (725 florins, Van Raven; and July 20, 1812 (507 florins, Van der Werf).

J. Hulswit, in Amsterdam, October 28, 1822, No. 42 (1000 florins, Hopman).

Bought by M. de la Hante (15,000 francs).³

Sales.—Frédéric Kalkbrenner, Paris, January 14, 1850 (3650 francs, Castaing).

J. Carayon-Talpayrac, Paris, March 27, 1893.

In the possession of the dealer F. Kleinberger, Paris.

Now in the collection of A. Schloss, in Paris.

115. Lady feeding a Parrot.—In an interior, a lady in a white silk dress sits at a table covered with a Turkey carpet, feeding a parrot which perches at the door of a cage hanging from the ceiling. A dog, standing on the knees of a man seated by the table, lays its fore-paws on the table and sniffs jealously at the parrot. Behind the lady stands a maid-servant.

Signed "P. de Hooghe"; panel, 20 inches by 17 inches.

In the possession of the dealer Ch. Sedelmeyer, of Paris, "Catalogue of 100 Paintings," 1905, No. 16.

116. Lady with Parrot.—In a room sits a lady at a table on which is a parrot in a cage. A gentleman stands near.

Panel.

Compare the picture in the Mansberg collection at Dresden (110).

Sale.—Pieter Oets and others, in Amsterdam, January 31, 1791, No. 48 (14 florins, Fouquet); with a picture of a music-party (142a).

117. The Parrot.—In a well-furnished room a young lady holds out a piece of cake to a parrot in a cage. Beside her stands a gentleman with a pipe in his hand.

Canvas, 25 inches by 21 inches.

Compare the picture in the Weber collection (111) and that of the La Neuville sale, 1813 (118a).

Sale.—J. Gildemeester Jansz, in Amsterdam, June 11, 1800, No. 81 (50 florins, Josi)—a pendant to No. 80, "The Dancing Dogs" (148).

118. The Parrot.—The open door of a passage or room affords a view of another room, in which a richly-dressed lady sits at a table with a cloth upon it. She feeds a parrot, whose cage is held by a gentleman standing near. Through a passage beyond is seen a canal. The effect of the daylight streaming in is excellent.

Canvas, 30 inches by 26 inches.

Sales.—Amsterdam, July 19, 1809, No. 21 (145 florins, Teengs).

D. Teengs, in Amsterdam, April 24, 1811, No. 57 (76 florins, Gruyter).

118a. The Parrot.—In the middle of a handsomely furnished room a young lady, at a table covered with a cloth, feeds a parrot. A well-dressed gentleman stands beside her and opens the door of the cage to let the parrot out. The room is lighted from a window; an open door leads into a courtyard.

Compare the picture of the Gildemeester sale, June 11, 1800 (117).

Sale.—La Neuville, in Paris, November 14, 1813.

119. A Family in an Interior.—An old-fashioned interior, from the window of which on the right is a view of a stream. By the window stands a servant girl holding a basket of fruit. Near her sit a well-dressed gentleman and a lady with a child on her lap. The gentleman offers the child a bunch of grapes from the basket. A dog is in the foreground and a parrot on a perch in the middle distance. The composition is pleasing; the picture is effective and painted in a masterly manner. It is of the artist's best period.

Panel, 26 inches by 20 inches.

Sale.—Jakob Anthony van Dam, in Dordrecht, June 1, 1829, No. 58 (515 florins, Van Eyk).

119a. Woman with a Parrot.—A woman sits at a table, on which stands a cage with a parrot.

Panel, 28 inches by 31½ inches.

In the Darmstadt Gallery, 1863 (Parthey, i. 622).

120. THE MUSIC-PARTY. De G. 20.—Five persons are assembled in a handsomely furnished room. In the centre is a table with a red cloth, upon which are a glass on a tray and a music-book. To the left are two ladies: one, in yellow and red, stands playing on a harpsichord, while the other, sitting at the table, plays a viol da gamba. To the right of the table a young gentleman plays a violin. Between him and the seated lady sits another young gentleman, listening. On the right a boy is dancing. Behind him a flight of steps leads to a second well-lighted room. It is a good but late work.

Signed on the right hand near the middle "P de Hooghe"; canvas, 26 inches by 29½ inches.

Sales.—Math. Neven, in Cologne, March 17, 1879.

Afterwards in the possession of the dealers P. and D. Colnaghi in London.

In the Paris dealer Ch. Sedelmeyer's "Catalogue of 100 Paintings," 1899, No. 23.

In the collection of F. Linton at Brighton.

In the possession of the dealer F. Kleinberger, Paris.

121. THE DUET. Sm. Suppl. 7.—To the left in a room paved with squares of dark brown and white marble sits a young woman, facing the spectator, at a table covered with a red cloth. She wears a yellow dress, and is singing from a music-book lying before her. To her left is an open window. To her right, beside the table, stands a cavalier in a brownish green and red costume, who accompanies her on the mandolin. Behind him is an open harpsichord. To the right an open door shows a flight of three steps leading to an ante-room; this opens on an inner courtyard. In the right foreground is a dog. Upon the inner side of the harpsichord lid are the mutilated and unintelligible words, in capitals: "Et solemen Bormm"; and below, "loria . . . xcel." The rest of the inscription is hidden by the man's figure and by the arm of a chair. A glass ball hangs from the ceiling. On the cornice of the door stands some Delft stoneware. "Painted in a free and dexterous style" (Sm.).

Signed on the left below the window: "P d . . oo. A. 1670"; canvas, 28 inches by 24½ inches.

Sales.—The Hague, 1841 (Enthoven).

D. van den Schrieck, of Louvain, in Brussels, April 8, 1861, No. 35 (2550 francs, A. Lamme).

Herm. de Kat, in Paris, May 25, 1866, No. 38 (2300 francs); catalogued as having the signature "P. Hoog. A. 1670."

Ch. de Boissière, in Paris, February 19, 1883, No. 230.

In the collection of the Marquis de Blaisel, in Paris.

Sale.—Emile Vauthier, the painter, in Brussels, 1893 (P. Errera).

Now in the collection of P. Errera, in Brussels.

122. THE MUSIC-PARTY. Sm. 35; de G. 25.—To the left in a fore-court paved with tiles a lady stands playing a violin, behind a table covered with a Persian carpet, on which she rests her instrument. To the right, in front of the table, sits a lady, in profile to the left, who trifles with a spoon in a glass and listens to a man in a slouch hat sitting

on her right. He grasps with his right hand a plate that is on the table near an orange, and seems with his left hand to call the lady's attention to the player. To the left, in front of the table, is a chair with a cloak on it. Behind the group is the vine-clad wall of the house with a large window. To the right is an arched doorway, above which the sky, with rosy clouds, is visible. Through the doorway are seen a canal and the houses—one dated 1620—on the opposite bank in full light. The houses are partly concealed by the figure of a young man who stands, with his back to the spectator, in the doorway. It is the last dated work of the artist. The effect of light is exaggerated. The types are weak, the shadows are bluish, and the orange of the lips is laid on too thick.

Signed on the frieze of the doorway "P d'Hoogh 1677"; canvas, 32½ inches by 28 inches.

Now in the collection of the Baron H. A. Steengracht at The Hague, where it was in 1833 (Sm.).

123. THE MINUET.—Between the pillars in the background of a large and dimly lighted hall are a lady and a gentleman. Before them is a negro boy wearing a red jacket and yellow scarf, who brings a dish of oranges. A fair young gentleman, hat in hand, who stands at the back facing the spectator, and a girl in red, who waits in the right foreground with her back to the spectator, are about to dance a minuet. Beside the couple sit a man playing a fiddle and a woman who beats time and looks at a music-book. The architecture is in a rich baroque style, with statues in niches. The sunlight falls from the left; the persons on the right are more in shadow. This is a genuine, but not a pleasing picture, being somewhat empty and covered with thick varnish. It is in the manner of the picture belonging to Baron Steengracht (122). Of the late period it is a comparatively good example.

Canvas, 26 inches by 32½ inches.

Sale.—Vicomte du Bus de Gisignies, in Brussels, April 14, 1896, No. 67.

Formerly in the Wynn Ellis collection in London.

In 1897 in the possession of the dealer Steinmeyer in Cologne.

124. THE MINUET. Sm. Suppl. 31; de. G. 31.—In the centre of the foreground of a lofty hall, paved with white, brown, and greyish-purple tiles, and adorned with a green silk curtain hanging from the roof, a lady and gentleman are walking to the front. The gentleman is dressed in white and carries in his left hand a hat with a red feather; the lady is in yellow and holds a fan. Behind them to the right a couple go in the opposite direction at a dancing step; the lady is in black and red, and the gentleman, who wears his hat, is in greyish brown. In the left-hand corner of the room sit a music-party. Two young men play flutes; an elderly woman sings from a music-book; in front of a table sits a gentleman playing the fiddle; beside him to the right a lady with her back to the spectator sits, beating time with her right hand. The fiddler looks round to a servant-girl, wearing a blue skirt and a red jacket trimmed with fur, who stands on the left and holds a large bottle and a glass. To the left is a window, one-half of which is open. Above the seated players

there hangs on the wall a large picture, apparently an "Adoration of the Shepherds." To the right an open door shows a vestibule, and a second door leading into a sunlit room. It is an early work, that was once fine, but has suffered by overcleaning. In types and colouring it resembles the picture at Waddesdon (308). The anatomy of the figures is weak. The face of the principal figure is quite spoiled.

Signed in the left bottom corner "P. d'hooch"; canvas, $28\frac{1}{2}$ inches by $26\frac{1}{2}$ inches.

Sal.—Amsterdam, May 7, 1804, No. 73 (181 florins).

Formerly in the collection of Consul West; described as No. 54 in the *Raisonnement Catalog over Consul West's Samling of Malerier*, Copenhagen, 1807, pp. 95-97.

Now in the Copenhagen Museum, No. 150 in the 1904 catalogue by K. Madsen; it was in the Christianberg Palace, Copenhagen, in 1842 (Sm.).

125. THE MUSIC-PARTY. De G. 32.—Five persons are assembled in a handsomely furnished room. The floor is paved with tiles, and the room is adorned with pilasters and with pictures let into the wall. In the middle is a girl, dressed in light green and white satin, who faces right; she plays a violoncello, which rests upon a carved stool. On the left, facing her, sits another girl in a pale green dress with pink ribbons and a pale yellow skirt; she sings from a music-book in her lap, and holds up her right hand. Behind her chair stands a gentleman in a brown costume with a broad-brimmed hat trimmed with red; he looks over her shoulder at the music. To the left is an open window, with a curtain. To the right at a table sits a gentleman in black with his legs crossed; he plays a violin and glances at the 'cello-player. An oriental carpet hangs down from the table, and at its foot lies a spotted and shaggy-haired little dog. A servant-girl comes behind the gentleman with a bowl of oranges. To the right an open door, above which hangs a picture, shows two other rooms, through which are seen a garden and a pair of lovers.

Signed on the right above the door, "P. d. Hoogh"; canvas, $36\frac{1}{2}$ inches by $42\frac{1}{2}$ inches.

According to K. Madsen, it was purchased in Amsterdam in 1687 (for 70 florins); see Hoet, i. 6, No. 19.

According to Ramdohr, *Studien*, p. 237, it was at Fredensborg at the beginning of the nineteenth century.

Now in the Copenhagen Museum, No. 151 in the 1904 catalogue by K. Madsen.

126. THE MUSIC-PARTY. De G. 34.—On the left in a large hall, the left-hand portion of which is represented, sit three persons at a table covered with an Ispahan carpet, upon which are some oranges. One gentleman plays the 'cello, another the flute, while a lady sings. The flute-player sits on the extreme left behind the table, wearing a slouch hat. The 'cello-player sits to the right of the table, in full view of the spectator; he has long curls, and wears knee-breeches and a pink doublet with slashed sleeves over a white shirt with broad cuffs. He raises a glass with his left hand and holds his bow with his right. He looks at the lady sitting at

his right ; she has her music-book in her lap, and wears a greenish bodice and a yellow silk skirt. Between the two men is a boy, and behind him a couple. From the right comes a little dog. At the back of the hall a flight of stone steps goes up through a door. A second door on the right shows a well-lighted room, in which a young couple stand. Above these doors a copy of Raphael's "School of Athens" is let into the wall. According to Dr. W. Bode, the picture dates from about 1662 to 1665.

Canvas, 32 inches by 27 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 262.

Sales.—Pierre de Grand Pré, Paris, February 16, 1809 (2620-francs, Paillet). James, London, 1892 (Thieme).

In the collection of the late A. Thieme at Leipzig, No. 45 in the 1900 catalogue ; see the introduction by Dr. W. Bode, p. 32.

127. THE WOMAN PLAYING THE VIOLONCELLO.—

This fragment of a late picture represents a lady, turned to the left in lost profile and dressed in white silk, and, on the right, another lady playing the 'cello. On a table is a Persian carpet.

In the collection of the late A. Beit in London.

128. THE MUSIC-PARTY. De G. 58.—This is a composition of eleven figures in an interior. To the left is a high marble chimney-piece supported by two ornamented pilasters. Upon it are two marble busts, over which hangs a picture. Beside it is a bed with red curtains, above which is a woman's portrait. At the end of the room is a lofty window with red curtains. To the left are two ladies and two gentlemen, who are playing and singing. To the right is another cavalier, who takes a lady by the hand. Near him sits a gentleman at a table, behind which a gentleman and a girl are embracing. In the middle of the picture a lady, kneeling on a chair, converses with a gentleman who holds a glass in his right hand. The window looks out upon trees. Two dogs gambol in the foreground. Two coats of arms are depicted : one is a chevron *or* on a field *gules* ; the other, in a lozenge, has three stars *argent* on a field *azure*. The picture is a very late work, towards 1670.

Signed "P De Hooge" ; canvas, 41 inches by 53 inches.

Compare 139. Purchased by the first Duke of Wellington through Férol Bonnemaïson in Paris, 1818.

Exhibited at the British Institution in 1821, 1829, 1847, 1856 ; and at the Royal Academy Winter Exhibition, 1888, No. 53.

Described in the *Athenæum* for June 14, 1856, and February 11, 1888.

Now in the collection of the Duke of Wellington at Apsley House, London, No. 36 in the 1901 catalogue, p. 323.

129. THE MUSIC-PARTY. De G. 59.—A lady sits in the middle of the picture playing a lute. Behind her is a gentleman playing a violin, and to the right is another lady with a lute, having her back to the spectator. To the left, by an open door, a dog lies in shadow ; outside, a man sits in the sun. It hangs so high that a definite judgment was impossible. So far as one could see from the floor the picture is genuine, but late.

It is probably the picture that Waagen saw in Buckingham Palace, and described as follows (ii. 11):—"Lady at a Spinet": the whole composition is in twilight, but it hangs too high and in too bad a light to allow one to form a definite opinion."

Signed in full in the left bottom corner, and dated either 1647 or 1667—the later date alone can be right; 20½ inches by 23 inches.

Now in the Picture Gallery at Hampton Court, No. 669 in the 1898 catalogue.

130. The Music-Party.

In the collection of the late C. T. Yerkes, in New York. It is perhaps identical with the picture formerly in the possession of Sedelmeyer (132).

131. THE MUSICIAN AND LADIES.—To the right in an interior sits a gentleman, in profile to the left, who plays a musical instrument resembling a zither. He is dressed in greyish brown and wears a black slouch hat. To the left at a table stands a woman, with her back to the spectator; she wears a white cap and collar, a yellow skirt, and a light red petticoat. Behind her and almost concealed from view by her figure is a man, whose glass she fills with wine; on the left another woman in profile to the right, wearing a light greenish-grey dress, sits at the table and pours wine into his glass. In the background to the right is a table with a striped cover of light and dark green; a gentleman in black clothes goes out through an open door. On the wall hang a map and a mirror in a black frame. A painted frame with a yellowish green curtain encloses the scene. It is a very early work, if genuine; but its authenticity is not above suspicion.

Canvas, 26 inches by 21 inches.

Formerly in the possession of the dealer W. Abraham, London, and in the collection of Norman Forbes Robertson, London.

In the possession of the dealer F. Kleinberger, of Paris, in June 1899.

132. THE MUSIC-PARTY.—At an open window to the left, in a fine hall paved with tiles, sits a gentleman facing the spectator. He plays a mandolin. Upon a table covered with a Persian carpet is a glass of wine; a cloak hangs over a chair placed before the table to the left. On the right of the table sits a young lady in a satin dress and jacket, with a music-book in her lap; she raises her right hand and seems to be singing. To the right behind her stands a violinist. In the right foreground is a little dog which was painted out. Farther to the right an open door looks upon a canal and a house on the opposite bank. Over the door hangs a picture; a map is on the wall.

Signed "P. de Hooch 1670"; canvas, 17 inches by 20½ inches.

In the collection of Arthur Kay, Glasgow.

In the possession of the dealer H. O. Mietke, Vienna.

In the catalogue of a hundred paintings shown by the dealer Ch. Sedelmeyer, of Paris, in 1902, No. 22. [Compare 130.]

133. A CONCERT. De G. 76.—A table covered with a Smyrna carpet, stands in the left-hand corner of a room between a half-opened

window to the left and an open door to the right. At the right of the table a young lady sits facing left, playing a lute; she is dressed in white satin and has her hair in ringlets. A gentleman in an embroidered grey costume, with a large hat, sits opposite her, facing the spectator, and sings, beating time with his right hand. On the wall above him hangs a picture of a rabbi, of the school of Rembrandt. In the left foreground is a servant-girl with her back to the spectator; she wears a red petticoat and a black skirt. To her left is a low table, with a water-bottle and a dish of meat; above it, on the wall, hangs a mirror. The floor is paved with marble. To the right beside a chair is a little dog. Above the group hangs a portrait. The open door on the right looks on a canal; a church-tower rises among trees on the opposite side. It dates from 1670-75.

Signed to the left on the window-frame "P d Hoogh"; canvas, 24½ inches by 21 inches.

Mentioned by Waagen, p. 190, who says that the heads have suffered.

Now in the Hermitage Palace at St. Petersburg, No. 861 in the 1901 catalogue.

134. **THE CONCERT.**—To the right on a terrace sit two musicians. The gentleman wears a red cloak and brown hose; the lady has a light green silk bodice and a white skirt. With flute in hand, he speaks to her; she looks at him, while playing her lute. Before the gentleman is a dog. To the left a servant-girl in a dark dress stands, filling a tall glass with wine. The terrace, paved with marble, is sheltered by three pillars with a dark curtain. Beyond it is a canal with a stone bridge. The water and the sky glitter in the sunlight, as in the left-hand side of the picture in the Schubart sale (171). It is a late work; the dog is very characteristic. The picture is very thickly varnished.

Signed to the left on the base of a pillar "P D H"; canvas, 20 inches by 24½ inches.

Purchased by Teplow in 1876 from the heirs of Mustapha Fazyl Pasha, Turkish Ambassador in Paris.

In the Teplow collection in St. Petersburg, sold in 1906.

135. **THE MUSIC-PARTY.** De G. 61.—In the centre of the picture is a lady wearing a light dress with a 'cello. Before her is a dog. To the left, at a window, is a lady dressed in light red with a lute. To the right sits a gentleman with a violin. Behind him is a gentleman at an organ, with his back to the spectator. In front of the group is a pointer. To the right of the organ a person enters the room. On the extreme right is seen another room with two figures. It is a late work, towards 1670.

Canvas, 36 inches by 43 inches.

Formerly in the collection of Count Fries, in Vienna.

Sale.—Héris, in Brussels, June 19, 1846, No. 28.

Now in the collection of Sir F. Cook, Bart., at Richmond.

136. **THE MUSIC-PARTY.** Sm. Suppl. 13.—On a terrace, which leads at the back into a park, and is sheltered by a great curtain stretched over a pillar, sit a lady singing and a gentleman playing the

guitar, to the right and left of a table. The lady, wearing a white silk dress and white shoes, with pearls in her fair hair, has a music-book on her lap and beats time with her right hand. Another lady, standing beside her, looks over at the music, and leans her right hand on the table, which is covered with a Persian carpet and has upon it a water-bottle. From the house-door on the right comes a young lady carrying a mandolin in her right hand; with her left she holds up her red silk skirt, showing her green and gold embroidered petticoat. On the marble pavement to the left lies a dog. In the park is a building resembling the Amsterdam Town Hall.

Canvas, 26½ inches by 31½ inches.

Sales.—Nieuwenhuys, of Brussels, in London, May 10, 1833 (bought in for £89:5s.).

Comte R. de Cornélissen, in Brussels, May 11, 1857, No. 30.

Gilkinet, in Paris, April 18, 1863, No. 27 (2900 francs).

Vicomte de Buisseret, in Brussels, April 29, 1891, No. 51 (4500 francs).

In the possession of the dealer Ch. Sedelmeyer of Paris, in December 1892, and included as No. 19 in his catalogue of 100 paintings, 1894.

In the collection of Baron Königswarter, in Vienna; but not in the sale at Berlin, November 20, 1906.

136a. The Music-Party.

Inventory of Cornelius Schaezman in Delft, May 20, 1684 (communicated by A. Bredius).

136b. The Music-Party.

Sale.—Amsterdam, April 9, 1687, No. 19 (70 florins). According to K. Madsen, this is the Copenhagen picture (125).

136c. A Music-Party in an Interior.

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 95), No. 21 (40 florins).

136d. A Music-Party in an Interior.

Sale.—Amsterdam, May 18, 1706 (Hoet, i. 45), No. 42 (28 florins).

136e. A small Picture, with a Flute-Player.

Sale.—Amsterdam, June 4, 1727 (Hoet, i. 318), No. 29 (22 florins).

136f. A Music-Party at a Table with Fruit.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 128), No. 69 (9 florins).

136g. A Music-Party in a Fore-court.

Sale.—David Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 250), No. 187 (26 florins 10).

137. Woman polishing a Glass and a Lady playing the Guitar.—In an anteroom on the left a woman, wearing a yellow silk jacket trimmed with fur, is polishing a glass. In the middle distance a lady plays a guitar. In the background are seen two houses beyond a canal.

Canvas, 26 inches by 21 inches.

Sale.—Antony Sydervelt, Amsterdam, April 23, 1766 (Terw. p. 521), No. 63 (185 florins, Van Diemen).

138. The Music-Party.—A music-party are seated at a table in a room. An open door at the back shows a sunlit distance.

Canvas, 36 inches by 44 inches.

Sale.—Amsterdam, February 12, 1770, No. 39.

139. The Music-Party.—To the right, in a handsomely furnished room, some ladies and gentlemen are seated at table. To the left are a gentleman playing a bass viol and ladies singing, with other accessories.

Canvas, 30 inches by 51 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 189 (70 florins).

Compare the Duke of Wellington's picture (128).

140. A Couple Dancing.—In an interior a gentleman and a lady, dressed in white silk, are dancing to the music of a lady who plays a bass viol.

Canvas, 30 inches by 35 inches.

Sale.—Leyden, August 26, 1788, No. 57 (30 florins Marré).

141. The Duet.—In a room sits a lady with a music-book on her lap. A gentleman plays a bass viol. A negro offers him a glass of wine. A gentleman sits at a table, and there are other figures. The perspective and the effect of light are good.

Canvas, 30 inches by 25 inches.

Sale.—Jacob Bergen, The Hague, November 4, 1789, No. 13 (80 florins).

142. The Music-Party.—In the foreground of a well-furnished room a girl rinses glasses in a wine-cooler. A gentleman holds a flute. Beside him a lady, seated at a table, is singing. Behind them a man plays a guitar. An open window looks into a courtyard. The sunlight entering the room is well rendered.

Canvas, 27 inches by 52 inches (the disproportion of height to breadth is surprising; probably there was a misprint in the catalogue).

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 14 (12 florins, Wubbels).

142a. The Music-Party.—A lady and two gentlemen.

Panel.

Sale.—Pieter Oets and others, Amsterdam, January 31, 1791, No. 48—together with a picture of a scene with a parrot (116)—(14 florins, Fouquet).

143. A Woman playing the Guitar.—In a room a lady dressed in satin plays the guitar. At the back a company is assembled. The picture is fine in its light and shade.

Canvas, 25 inches by 21 inches.

Sale.—J. C. Werther, Amsterdam, April 25, 1792, No. 78.

144. The Music-Party. Sm. 13.—A party of three ladies and a gentleman are assembled in a vestibule of ornate architecture. Two of the ladies sit at a table covered with a Turkish carpet. The third, dressed in

yellow silk, stands beside them, with her back to the spectator. She is singing; a gentleman, wearing a slouch hat with a feather, accompanies her on a flute. To the left is a view of a canal with houses, under a sunset sky.

Canvas, 24 inches by 20 inches

Sale.—Helsleuter (? Van Eyl Sluyter), Paris, January 25, 1802, No. 73 (809 francs).

145. A Party with a Lady at a Harpsichord.—Several persons are assembled in an interior. A man, who is smoking, sits beside two ladies and converses with them. Another lady sits at a harpsichord; a gentleman behind her listens.

34 inches by 42 inches.

Sale.—Paillet and Delaroche, Paris, July 11, 1803 (Havard, 126, 1).

146. Lady and Flute-Player.—In a well-furnished room is a comely young lady, richly dressed, with a glass of wine in her hand. Behind her a gentleman holding a flute sits at a table covered with a cloth, upon which are a beer-mug, a pipe, and other things. At the side is an open window; there are other accessories.

Canvas, 18 inches by 18 inches.

Sale.—J. E. Grave, Amsterdam, May 5, 1806, No. 57.

147. The Music-Party.—In a room two ladies are playing, one on the guitar, the other on the harpsichord, while a gentleman sings. A dog and other accessories are introduced. The light entering the room is well rendered.

Canvas, 22 inches by 24 inches.

Sale.—Amsterdam, June 13, 1809, No. 60.

147a. The Music-Party.—A party of ladies and gentlemen are diverting themselves with music.

Canvas, 26 inches by 30 inches.

Sale.—Amsterdam, June 20, 1810, No. 32 (26 florins, Hulswit).

Perhaps this was the picture of the Jolles sale of 1812 (149).

148. The Dancing Dog.—A lady in a white silk dress stands at a spinet; beside her is a gentleman playing the flute with two dancing dogs. An open door looks into a garden. The execution is masterly.

Canvas, 24 inches by 20 inches.

Sales.—Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 80 (30 florins, C. Josi)—pendant to No. 81, "The Parrot" (117).

Jacob Lauwers and others, Amsterdam, December 13, 1802.

In Rotterdam, August 3, 1811, No. 21 (210 florins, Lebrun).

149. The Music-Party.—In a room ladies and gentlemen are at music. A lady with a silk dress has a music-book on her lap. Beside her, by the open window, sits an elderly gentleman playing the harpsichord. An old lady plays the guitar. A servant-girl comes from an anteroom with a glass. A dog is beside her. Through the anteroom is seen a sunlit canal.

Canvas, 25 inches by 29 inches.

Sales.—Servad, Amsterdam, June 25, 1778, No. 43 (51 florins, Ploos van Amstel).

Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 73 (121 florins, Van Yperen).

A. R. Jolles, Amsterdam, November 30, 1812. [Compare 147*a*.]

149*a*. A Music-Party of Ladies and Gentlemen.

Sale.—Amsterdam, April 14, 1813, No. 30 (20 florins 10).

150. Two young Ladies playing Music.—Two young ladies play a duet to divert an older woman, who appears to be ill.

Canvas.

Sale.—A. L. C. H. T. de l'Espinasse de Laugeac, Comte d'Arlet, Paris, January 4, 1815, No. 78 (150 francs).

151. A Party, with a Lady playing the Harpsicord.—In an interior a party of two ladies and a gentleman sit at lunch by a window. In the background a lady sits at a harpsichord, and a gentleman appears to listen to her. Another person stands at the door of the room.

Canvas, 37 inches by 46 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 50 (180 florins, Roos).

151*a*. The Duet.—A lady sits at the harpsichord; beside her is a gentleman playing the guitar.

Canvas, 32 inches by 26 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 57 (145 florins, Engelberts).

152. The Music-Party.—In the middle of a hall stands a lady playing the guitar. To the right another lady, seated at a table covered with a cloth, sings from a music-book in her hand. A gentleman behind her joins in the song. To the left, beside a window, a lady, with her back to the spectator, is playing a harpsichord. From two sides light streams into the room.

Panel of mahogany, 35 inches by 35 inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 435.

153. The Music-Party.—Three ladies and two gentlemen are assembled, all richly dressed in velvet and silk. Two of the ladies play the guitar. A handsome cloth covers a table. A black spaniel lies on the tiled floor. In the background are seen a street and a canal.

Canvas, 31 inches by 38 inches.

Formerly in the collection of Prince George of Dessau.

Sale.—Baron de Castell, Hamburg, July 21, 1824, No. 141.

153*a*. A Lady seated, at Music.

Sale.—J. Kamermans, Rotterdam, October 3, 1825, No. 115 (49 florins, Esser).

154. A Lady playing the Harpsichord.—In a room a comely young lady plays the harpsichord; a gentleman behind her appears to listen and watches two dogs dancing in the foreground. There are other musical instruments and accessories.

Canvas.

Sale.—Amsterdam, June 16, 1828, No. 40 (42 florins, Gruyter).

155. The Music-Party.—In an interior ladies and gentlemen are at music. In the foreground, to the left, a richly dressed lady plays a 'cello; a lady at her side accompanies her on the harpsichord. Near the middle of the picture a gentleman, seated before a table covered with a Smyrna carpet, plays a violin. Behind him is a servant-girl with a plate of fruit. Two cavaliers enter from the door on the right.

Canvas, 32 inches by 41½ inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 283 (560 florins).

156. The Flute-Player.—In an interior, behind a table covered with a cloth, sits a cavalier playing the flute. Beside him stands a lady with a glass in her hand. A window looks into two rooms; in one is a lady who appears to be watching the couple in the front room.

Canvas, 19 inches by 18 inches.

Sales.—J. van der Putte, Amsterdam, May 22, 1810, No. 34 (101 florins, Yperen).

Comte F. de Robiano, Brussels, May 1, 1837, No. 284 (850 francs).

157. The Music-Party. Sm. 63; Suppl. 27.—In a well-furnished room a group of two ladies and two gentlemen are assembled at a table beside a fireplace. One of the ladies, dressed in a red jacket and a white silk skirt, sits facing the spectator with a music-book on her lap, beating time with her right hand. Behind her stands a gentleman in black, playing a violin. On the other side of the table a lady with a guitar and a gentleman with a flute, sitting beside the fire, accompany the violinist. A 'cello stands against a chair. On the other side of the room are an oak wardrobe and a chair. The room is in twilight, but an adjacent passage or anteroom is illumined by sunshine. In this passage is a woman with a child in her arms and a little girl standing beside her. "Although there is less effulgence of light in this capital picture than in some of the artist's more attractive works, it is amply compensated by the enchanting half-tones and reflexes, accompanied by brilliant transparency and masterly execution, rendering it, as a whole, an example of the highest interest to the artist and amateur" (Sm.).

Canvas, about 42 inches by 56 inches.

In the collection of Lord Wharnccliffe in 1833. Afterwards purchased from him by Sm.

In the collection of W. Theobald in 1842.

Sale.—W. Theobald, London, May 10, 1851 (£115:10s.).

158. The Duet. Sm. Suppl. 9.—In a room a gentleman, wearing a blue costume with a yellow sash, is seated opposite a lady in white silk, who holds a guitar. He points to a 'cello as if he invited the lady to join

in a duet. A plumed hat lies on a chair by the lady, and near it is a spaniel.

Canvas, $37\frac{1}{2}$ inches by 33 inches.

Formerly in the possession of Emmerson, at some date before 1842 (Sm.).

159. Music-Party in an Interior.—An open door looks into an adjacent room, where a woman is engaged at her house-work. Broad and masterly in execution.

Signed; canvas, $44\frac{1}{2}$ inches by $40\frac{1}{2}$ inches.

Sale.—Amsterdam, May 6, 1845 (bought by Van der Linde of Rotterdam at a price not stated).

160. A Concert.—Two ladies are playing on a guitar and a harpsichord while a man sings. The picture is one of those in which a sober tone and a uniform chiaroscuro predominate.

Signed.

In Waagen's time (ii. 227) in the collection of Edmund Phipps. Sold in 1859 (19 guineas, Robinson).

161. The Music-Party. Sm. Suppl. 28.—In a room paved with marble are a lady and two gentlemen. The lady, elegantly dressed, sings a duet with one of the gentlemen, who wears a broad-brimmed hat. The other gentleman leans against the farther side of a table, accompanying the singers on a flageolet. A plumed hat, an open music-book, and other things lie on the table. In the background a lady and a gentleman are talking beside a bed, and a man-servant with a jug in his hand leans against the window. A door opens into a garden adorned with statues.

Canvas, 24 inches by $27\frac{1}{2}$ inches.

Sales.—Edmund Higginson, of Saltmarsh Castle, London, June 4, 1846 (£421 : 10s.).

G. H. Morland, the painter, London, May 9, 1863 (£152 : 5s., Cox).

161a. A Family Concert.

In the Von Peucker Collection, Berlin, 1863 (Parthey, i. 622).

161b. A Musician in a Fore-court.

In the possession of Wallraf, Cologne, 1863 (Parthey, i. 622).

162. A Woman playing the Guitar.—She sits beside a table playing. There are many accessories. The light falls through a Gothic window. On the table are a cloth and some books.

Canvas, 24 inches by 32 inches.

Sales.—Comte F. de Robiano, Brussels, May 1, 1837, No. 281 (130 florins). Chapuis, in Brussels, December 4, 1865, No. 201 (300 francs, Warneck). Described as in the manner of P. de Hooch.

163. Concert Party of Four Persons.—In a hall with two windows, two ladies and a gentleman, all richly dressed, are playing the violin and singing. Another gentleman, seen in shadow, is also playing.

Canvas, 36 inches by 48 inches.

Described as a Vermeer by W. Bürger, *Gazette des Beaux Arts*, 1866, vol. xxi. p. 553, No. 24. He had not seen it himself, but owed the description to his friend Cremer, who regarded the picture as by Vermeer, and remarked: "Excellent: doubtless some weakness in the drawing of the hands and some faults in the shadowed part, but what colouring! In all respects a Vermeer. The bodice is lemon yellow, the skirt red; there is a glitter of light on the figure. The signature 'P d' Hoogh' is old, but probably false."

Bürger, writing in 1866, said that the picture had been some years before in the possession of the Berlin dealer Kurt, who asked 30,000 francs for it, and had vainly offered it to the Brussels Museum in 1861.

Compare "The Music-Party" in the Copenhagen Museum (125).

164. The Music-Party.—Two ladies are seated at a table; one plays the mandolin, the other has a music-book. Behind them stands a man playing the harpsichord. A chandelier hangs from the ceiling. On the music-book, in elegant letters, may be read the word "Favola."

Canvas, 34 inches by 26½ inches.

Formerly in the collection of Count Schönborn of Pommersfelden, No. 424 in the 1857 catalogue (where it is ascribed to a supposed "Tavola," though probably by P. de Hooch).

Sale.—Schönborn of Pommersfelden, in Paris, May 1867, No. 59.

165. The Concert.—Two ladies and two gentlemen are at music in a room. The room lies in shadow; a terrace opening out of it looks on a sunlit canal. A young man, protecting his eyes with his hand from the glare of light, looks into the far distance.

Canvas, 26½ inches by 32 inches.

Sale.—Herman de Bristol, Paris, February 2, 1874, No. 30.

166. The Music-Party. Sm. 7.—In a handsomely furnished room two well-dressed ladies play the guitar. One, standing with her back to the spectator, wears a white silk dress. The other, who is seated with a music-book in her lap, wears a yellow silk dress and a pink petticoat. Behind her stands a cavalier in black; he has in his right hand a glass of wine, and with his left puts the straw-covered wine bottle on a table covered with a Turkish carpet, upon which are a tray and a lemon. Behind the table, in shadow, a young man stands singing a duet with a young woman who sits beside him. An arched doorway at the back looks upon a canal and a sunlit quay, on which a waggon with four horses is drawn up.

Signed over the door "P D HOOCH fecit"; canvas, 38 inches by 42½ inches.

[Compare Havard, 120, 1.]

Sales.—Abbé Gevigney, Paris, 1779 (697 francs).

Marquis de Salamanca, Paris, June 3, 1867; sold again under name of "Salamanca Collection and others," Paris, January 25, 1875, as being "ascribed to P. de Hooch."

167. The Dancing Dog.—Before a table, on which are placed music-books, fruit, and a jug, sits a young lady wearing a satin dress and a red cap adorned with white ostrich feathers. She listens to a gentleman,

standing behind the table, who sings to the accompaniment of his lute. A spaniel in the foreground dances for the tit-bit which his mistress holds out to him. The group is illumined from a window high up on the left, which is half-hidden by a green curtain. An open door at the back looks on a garden terrace. A boy, with a dog looking up at him, looks in at the door.

Signed "P de Hooghe"; canvas, 24 inches by 18 inches.

Sales.—Carl Triepel, in Munich, September 28, 1874, No. 12.

Lepke, in Berlin, November 17, 1875, No. 13 (161 marks).

168. THE WOMAN WITH THE GUITAR.—In the right foreground of a well-furnished room, with a floor of coloured tiles, sits a woman playing the guitar. She wears a gaily coloured dress and faces the spectator. Behind her is a bed in an alcove enclosed by red curtains. Beside her is a dog stretching himself. At a table covered with a plush cloth, in the window embrasure to the left, a young girl fills a goblet for a young man who stands talking to her. Near them is a man with a flageolet, who stops to listen to the jesting couple. The closed window looks into another room and, beyond it, into the distance. It is a late work.

Signed "P. de Hoogh"; canvas, 26½ inches by 22½ inches.

Sales.—Frans van de Velde, in Amsterdam, September 7, 1774, No. 44 (48 florins, Brondgeest).

Ad. Schuster, of Brussels, and others, in Cologne, November 14, 1892, No 74.

169. BEDROOM WITH A WOMAN AT THE HARPSICHORD. De G. 49.—By a window on the right of a handsome room sits a lady at a harpsichord. She wears a morning dress and red jacket, and has her back to the spectator. The room is paved with tiles; a red curtain hangs at the window. A table covered with a cloth stands near with a jug upon it; a chair is close by. Over the harpsichord hangs a picture in a richly carved frame. On the left of the room a man is lying in a bed with red curtains. His clothes and sword are on a chair beside him. Behind the door clothes are hanging, and a dog lies asleep. The large open door in the middle of the picture shows two other rooms, on the tiled floor of which the sunlight marks out a rectangle. In the further room a servant-girl is sweeping, with her face to the spectator. From the ceiling hang two brass chandeliers. "The brilliancy of the morning sun is diffused in the most magical manner throughout the several apartments. An admirable work of art" (Sm.).

Canvas, 38 inches by 43½ inches.

Ascribed by Sm. Suppl. ix. 574 to Emanuel de Witte.

Sale.—J. Kleinenbergh, in Leyden, July 19, 1841, No. 71 (2100 florins *plus* 10 per cent, Brondgeest, according to Sm.; but, according to the catalogue, 2100 florins *plus* 7½ per cent., Roos).

In the collection of the Baron J. G. Verstolk van Soelen, The Hague, sold in 1846 as a whole to Thomas Baring, Mildmay, and Lord Overstone.

Sale.—H. Bingham Mildmay, London, June 24, 1893, No. 31 (£735, P. and D. Colnaghi).

170. **A Music-Party.**—To the right before a spinet sits a young girl with her back to the spectator. Beside her a young man in red, who is laughing, plays the guitar. In the background is another girl; to the left is a man playing a flute.

Panel, $21\frac{1}{2}$ inches by $18\frac{1}{2}$ inches.

Sale.—Clavé Bouhaben, in Cologne, June 4, 1894, No. 251.

171. **THE DUET.** De G. 65.—In the entrance-hall of a country-house, on the shore of a lake, a handsome brunette is playing a lute, accompanied on the violin by a man standing behind her to the left. The lady wears a light blue satin dress, the hem of which is embroidered in gold; she has pearls in her hair and at her throat. A fair-haired young gentleman, in a red costume with a dagger in his bandolier, brings a chair from the back. To the left the hall opens on the lake, where a passing boat is seen; a window in the wall at the back looks on a neighbouring house across the street. The sun is setting; there are hills in the distance. The picture is of the late period.

Canvas, 26 inches by $23\frac{1}{2}$ inches.

Described by Hofstede de Groot, *Sammlung Schubart*, p. 39. [Compare 134.]

Exhibited in Leipzig in 1889, No. 118, and in Munich, 1895, No. 26.

Sales.—In Holland, 1788, No. 12 (20 florins).

J. C. Werther, Amsterdam, April 25, 1792, No. 76.

In the possession of P. and D. Colnaghi, in London, in 1888.

Sale.—Dr. M. Schubart, Munich, October 23, 1799, No. 32.

171a. **The Duet.**—On a terrace open at the back, looking on a canal with a stone bridge and houses, a lady in a rich silk dress sits to the right, facing the spectator and playing a lute. Seated beside her to the right is a cavalier, who is about to accompany her on the flute. In front of him to the right is a dog. On the extreme left stands a maid-servant pouring out a glass of wine.

$20\frac{1}{2}$ inches by $24\frac{1}{2}$ inches.

Sales.—Dunford, London, 1855.

J. G. Menzies and others, London, February 25, 1905, No. 71.

172. **The Concert.**—In the centre of a handsomely furnished room sits a young lady in a red dress, facing the spectator; she sings and beats time with her right hand. To the left, at a table covered with a Persian carpet, is a gentleman with a black hat, playing the mandolin. Behind the table, on which is a jug, stands a man-servant with a glass in his right hand. The sunlight comes in at a window on the left. In the right background, through an anteroom, is seen a canal; this vista seems to have been painted in later. Above the open door hangs a picture, with a map beside it. The floor is paved with black and white tiles. The red dress has a charming effect; but the drawing, especially of the faces, is so careless that one might doubt whether the picture is by de Hooch.

Signed to the left on the window "P D Hooch" or only "P. D. Ho . . ."; canvas, 22 inches by 24 inches.

Sale.—J. Hauptmann, in Paris, May 4, 1891.

In the catalogue of 300 paintings belonging to the dealer Ch. Sedelmeyer, in Paris, 1898, No. 72.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 44 (18,500 marks).

172a. AN INTERIOR.—Two women are conversing at the fire-side to the left. In the background is a corridor; a man sits to the right near a staircase. [Compare 67.]

Canvas, 28 inches by 33 inches.

Formerly in the Granet collection, Aix, Provence.

Now in the Museum at Aix, Granet bequest, 1900 catalogue, No. 359.

173. YOUNG LADY IN A VESTIBULE RECEIVING A LETTER. Sm. 51, Suppl. 22; de G. 7.—A lady, wearing a light blue jacket and a red skirt, sits in the farther right-hand corner of a vestibule paved with tiles. A dog lies on her lap; a bigger dog stands to the left. Through a door on the right a man-servant, hat in hand, enters with a letter. The scene is lighted from a window and from the street-door on the left, outside of which stands a child with a whip. Through the door are seen the trees by the canal and the sunlit houses on the other side of the street, which is the Kloveniersburgwal in Amsterdam.

Signed "P d' hooch f. 1670"; canvas, 27 inches by 23½ inches.

A picture of similar dimensions was sold at the Leers sale (201), but this may be the picture formerly in the Hope collection in London (195).

Sales.—(Possibly) J. Caudri, Amsterdam, September 6, 1809, No. 24 (31 florins, Dupré); but this only measured 22 inches by 20½ inches. [Compare 182.]

Madame Camper, Leyden, 1827 (bought in at 4000 florins).

Meijnders, 1838 (3311 florins).

Afterwards in the Van der Hoop collection, No. 50 in the 1876 catalogue.

Now in the Rijksmuseum at Amsterdam, Van der Hoop bequest; No. 1249 in the 1905 catalogue (formerly No. 682).

174. A PARTY AT DINNER ON A TERRACE.—This is a composition of eleven figures. In the foreground is a gentleman, wearing a yellow doublet with a red cloak over his left shoulder. Beside him are two ladies in light blue and yellow. To the left behind the table a couple are conversing. A swan-pie is being served up near them. In the background are two men-servants with baskets on their heads. Three pillars enclose the terrace; to the left hangs a red curtain, while to the right is a landscape with poplar trees rising against an evening sky.

Signed, on the footstool to the left of the gentleman, in a very unusual form, "P. D. Hoog"; canvas, 34 inches by 40½ inches.

Examined in the possession of J. E. Goedhart, in Amsterdam, on December 23, 1895.

175. A GIRL AND A GENTLEMAN AT A TABLE.—In a room with an open window a gentleman sits, pen in hand, at a table. A girl in a red dress with a yellow apron, who stands on the right with her figure turned to the left, holds out a paper to him with her left hand,

while pressing her right hand to her breast. To the left, half-hidden by the curtain at the open window, is another figure. The window looks on a landscape. A reflection of light in the window-pane is rendered in a forced manner. To the right is a half-opened door. The signature is dubious; but, though the picture is catalogued as "in the manner of De Hooch," it is a genuine work of his.

Signed in full, but without the Christian name, on the crossbar of the table, and dated 1683; 17½ inches by 15 inches.

Sale.—Haemacher, in Amsterdam, November 30, 1897, No. 48 (270 florins). Afterwards in the possession of Mos, in Arnhem.

176. THE TRUMPETER. De G. 63.—In the middle distance to the left, beside a high window that is partly open, two ladies and a gentleman sit at a table covered with a Turkey carpet. The lady, who sits behind the table facing the spectator, appears to be dozing. The gentleman to the left, in a yellow doublet, is smoking a pipe. The lady to the right, in blue and white with a silk skirt—a figure that is very carefully painted for the late period—converses with a cavalier who stands at her right and drinks to her. The cavalier wears a yellow doublet with a red sash and embroidered sleeves and a cuirass, and has long curls. In the right foreground stands a soldier in red, with a slouch hat, spurred boots, and a sword, who is about to blow a trumpet. To his right is a hunting-dog. In the left foreground is a wine-cooler with a vine-leaf. The room is adorned with pilasters and with pictures let into the wall. One of these pictures over the door at the back represents Venus and Cupid. The door looks into a pillared vestibule; beyond it is a park with statues, and a church-tower rises in the distance. The picture dates from about 1660, or may be later.

Signed, above the door, "Pieter de Hooch"; canvas, 34 inches by 36½ inches. [Compare Havard, 116, 1.]

Sale.—Aug. Stevens, in Paris, May 1, 1867 (the Berlin Museum).

Transferred from the Berlin Museum in 1884 to Magdeburg. No. 1401 in the 1886 catalogue of the Berlin Storeroom. Retr transferred to Berlin in 1904.

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 1401.

177. YOUNG WOMAN AT A WINDOW WITH A LETTER.—The window is open and looks upon the houses and towers of a town. The woman wears a red dress and a white apron. To the right are a chair, a table with a cover, and a red footstool. It is a genuine work, probably of the same date as the Berlin picture (176).

Signed, on the right upon the crossbar of the table, "P. d' Hooch"; canvas, 21 inches by 22 inches.

Exhibited at Buda-Pesth in 1888, No. 295, by the owner, the Countess Pálffy Pálmé.

178. Interior.—Six persons and a dog are assembled in a room lighted by a window on the left. A girl sits to the left at a table with a white cloth, upon which are dishes and fruit. Beside her is a man, in a black costume with a hat, who is smoking a pipe. Behind the table stands a servant-girl in a red dress with white apron and sleeves, holding a glass in

her left hand. In the background a lady, with her back to the spectator, plays a harpsichord; she wears a red dress edged with white, a yellowish-green collar, and a white cap. A man in a brown costume and hat, with a cloak, looks over her shoulder at the music, and leans with his hand on the back of a chair. At his feet is a white dog, whose hairy coat has been half shorn. In the background to the right a servant-girl brings fruit. A large picture and a piece of still-life hang on the wall.

It is a large and wide picture.

Described by Mr. Lionel Cust in a private letter, and assigned tentatively to P. de Hooch.

In the Picture Gallery at Raby Castle, Darlington.

179. **Interior.**—A gentleman, dressed in grey silk with a hat, sits at a table covered with an oriental carpet, near a window to the left. A girl, wearing a yellow skirt, a red bodice, a white silk jacket, and a hat, stands turned towards him in the middle of the picture, with a dog at her feet. Between the figures an open door shows a view of a garden with trees. To the right in shadow is a large fireplace or a door; above it hangs a large picture.

A small picture.

Described by Mr. Lionel Cust in a private letter, and assigned tentatively to P. de Hooch.

In the Picture Gallery at Raby Castle, Darlington.

180. **THE BURGOMASTER'S ROOM IN THE AMSTERDAM TOWN HALL WITH A LARGE PARTY.**—In the middle of a room is a chimney-piece, with a cornice and frieze, supported on pilasters; a large picture hangs above. To the right are windows in double bays. To the left is seen a second room with a window. A couple enter from the left; the lady is dressed in red and yellow, the gentleman in black. The gentleman points with an admiring expression to the roof. In the right foreground is another gentleman, also looking upward; he is dressed in brown and yellow, with slashed sleeves, and carries a stick. A dog is beside him to the left. A lady, seen in profile, looks out of the window to the right. Around a table before the chimney-piece are grouped six persons, of whom a boy and a little girl face the spectator. High up on the left hangs a large reddish-brown curtain; the floor is paved with black and white tiles. The wall on the right is covered almost to the ceiling with a striped material. The picture over the chimney-piece is the story of Fabricius and Pyrrhus, by F. Bol; below it are the four well-known verses by Vondel. This shows that the scene depicted is the Burgomaster's room in the Amsterdam Town Hall. The dog in the foreground was first placed to the left instead of to the right of the centre. The picture is dark in tone, but still very good.

Canvas, 41 inches by 30 inches.

Now in the Von Stackelberg collection, in Faehna, Esthonia.

181. **A Company at Table at the Back of a Vestibule.**—The vestibule is divided into two by a pillar. In the left half a staircase of twelve steps leads to an upper room. The open door shows a room in

which some members of a large party are sitting at table; a gentleman with raised glass proposes a toast. Through a window is seen the grey sky. On the lowest step of the staircase a girl stands by the pillar, listening to the conversation of a gentleman and a girl in the middle of the right half of the picture. In the background on this side an open door looks across a sunny square to a sunlit house, with red walls and bluish-green roof, that stands amidst trees and shrubs.

Signed in full; canvas, 32 inches by 26 inches.

The picture appears to have been included in a sale of November 14, 1873—a date which is inscribed on the back, with the letters "Vte. Honnou . . ." The place of sale is unknown.

Afterwards in the possession of Professor Lohmeyer, in Göttingen, who, in a private letter of 1893, stated that it was apparently by P. de Hooch.

182. THE LOVE-LETTER. Sm. 28 and Supl. 10; de G. 26.—In a handsomely furnished room paved with black and white tiles, a page in a rich costume comes from the street door on the right, and, with a bow, hands a letter to a lady standing to the left. She holds up her satin skirt with her right hand, and carries a small dog under her left arm. Her figure is not well lighted, and is indifferently rendered. Another dog stands beside her. To the left, behind the lady, an open door leads into an adjoining room, in which a chimney-piece with pilasters and a chair are visible. A window, over which hangs a picture of the sacrifice of Isaac, gives another view into the adjoining room, where a woman or girl may be seen at her needlework. In the rich local colour of the picture yellow and red predominate. It is a late work.

Signed "P. d. hooch"; canvas, 28 inches by 25½ inches.

Mentioned by Parthey, 1863 (i. 622). [Compare 221.]

Sales.—(Possibly) Joh. Caudri, in Amsterdam, September 6, 1809, No. 24 (31 florins, Dupré), measuring 22 inches by 20½ inches; but compare 173.

C. L. Reynders, in Brussels, August 6, 1821, No. 44 (L. J. Nieuwenhuys)—the seamstress is said to be stroking a big dog.

(Probably) L. Lapeyrière, Paris, April 19, 1825 (1800 francs).

S. A. Koopman, in Utrecht, April 9, 1847, No. 8 (561 florins, Gruyter).

T. Schwelling of Aix-la-Chapelle, in Brussels, April 10, 1850, No. 23.

Afterwards in the Hudtwalcker-Wesselhoeft collection, Hamburg.

Now in the Hamburg Kunsthalle, 1887 catalogue, No. 78; described in the enlarged catalogue of the Hudtwalcker-Wesselhoeft collection, 1889, pp. 45-46.

183. GIRL WITH TWO CAVALIERS (or, Interior of a Dutch House). Sm. 49; de G. 37.—At a table by a broad double window, to the left of a room with wooden rafters and a pavement of black and white tiles, sit two gentlemen. One, at the farther side of the table, faces the spectator; he wears a hat, and with smiling face holds a pipe in each hand in the attitude of a fiddler. The other, seated before the table in profile to the left, holds his plumed hat on his knee, with his right hand above it. He looks at a girl, with her back to the spectator,

who stands close to the window. She holds up a glass of wine in her right hand, as if she were about to give it to the cavalier with the pipes. A servant-girl comes from the right with a pan of burning peat. Behind her is a chimney-piece with two pilasters, above which hangs a large figure-piece. Between the chimney-piece and the window to the left is a map.

Signed "P. D. H."; canvas, 29 inches by 25 inches.

Mentioned by Waagen (i. 403) in the collection of Sir Robert Peel; and by Ch. Blanc, *Le Trésor de la Curiosité* (ii. 220).

Sales.—Seb. Heemskerck, in Amsterdam, March 31, 1749 (Hoet, ii. 251), No. 189 (70 florins).

Van Leyden, Paris, September 10, 1804 (5500 francs, Paillet).

Afterwards in the Pourtalès collection, in Paris, which was purchased by Smith and Emmerson in 1826; sold by them to Sir Robert Peel, Bart.

Purchased for the nation in 1871 with the rest of the Peel collection.

Now in the National Gallery in London, No. 834 in the 1906 catalogue.

184. INTERIOR WITH SIX FIGURES.—To the left by a half-opened window is a woman in red. A gentleman in brown sits on the table beside her with his left foot on a chair; he has a glass of white wine in his left hand, and with the other encircles the woman's neck. In the middle, facing the spectator, sits a woman on a broad low couch. A gentleman, in a long brown peruke and a blue uniform trimmed with red, half reclines beside her; he clasps her waist with his right arm and with the left hand offers her a glass of wine. By the chimney-piece at the back a gentleman smokes a pipe; near him is a table with a red cloth upon which is a mug. To the right at the back a man-servant goes to an open door which looks on a sunlit garden. A dog in the right foreground watches him. Over the door is a bust of a woman; over the chimney-piece hangs a picture of Venus and Cupid in a landscape. Two other pictures are indistinctly visible on the wall to the left. It is a late work, but not bad for the late period; the red and blue of the uniform, in particular, are not displeasing.

Signed in full and in the usual manner on the crossbar of the couch.

Formerly in the possession of F. Kleinberger, the Paris dealer.

In the possession of Sir G. Donaldson, in London, March 1902.

185. INTERIOR, WITH TWO GENTLEMEN SEATED.

—Two gentlemen are seated in a well-furnished room. One, wearing a black costume and a large hat, and holding a pipe in his left hand, converses with a woman. She wears a blue dress with red ribbons, a white jacket and a white cap, and holds a glass of wine. The other gentleman has a leathern doublet and is armed; his red cloak hangs over the back of his chair. An open door in the background looks into another room and, beyond it, upon red roofs.

31 inches by 26 inches.

Exhibited at the Guildhall, London, in 1894, No. 53.

Now in the collection of Mr. A. Gibbs, London.

186. WOMAN SEWING AND CAVALIER. Sm. 46; de G.

45.—The woman sits with her needlework on her lap; opposite her, with

his back to the door, is a gentleman holding a glass of wine. Through a passage a ship flying Dutch colours is seen at anchor. On the wall to the right are two pictures. It is dark in tone.

Signed at the bottom to the right "P. D. Hoogh"; canvas, 22 inches by 18½ inches.

Exhibited at the Royal Academy Winter Exhibition, at Burlington House, London, 1886, No. 59, and at the Guildhall, London, 1892, No. 71.

Sales.—G. Schimmelpenninck, Amsterdam, July 12, 1819 (200 florins).

C. S. Roos, Amsterdam, August 28, 1820 (280 florins).

In the collection of the King of Bavaria in 1826.

Sale.—Sir W. Knighton, in London, May 21, 1885 (£105).

Now in the collection of Mr. J. P. Heseltine, London.

187. PARTY AT A TABLE. De G. 47.—In a room hung with gilt leather the principal figure, a man with a pipe, is seated to the left in profile. Behind the table sit two women with a boy between them. One holds a glass of sack; the other has a jacket of blue, which is the prevailing colour in the picture. To the left is a window. To the right is an open door, by which a figure is leaving a room; beyond, is an old man. The floor is paved with black and white tiles. By the wall stands a cabinet of brown wood and ebony—the same cabinet that is represented in the Duke of Buccleuch's picture (112). Above it hangs a picture of nude lovers embracing. This is a very late work.

Signed on the chair "P D HOOCH"; canvas, 22½ inches by 26½ inches.

Probably from the Everill collection.

Now in the collection of Mrs. Joseph, London.

188. INTERIOR, WITH FIVE FIGURES. Sm. 60.—A woman sits by a table, holding a child to her breast; another stands beside her in front of the table. On the other side of the table stands a servant-girl, with a dog beside her. A man, standing in the right-hand corner of the room with his back to the spectator, looks into a mirror. Two persons are conversing in an anteroom, through the window of which is seen the distance.

Canvas or panel, 26½ inches by 23 inches.

Waagen (iv. 165) says that the picture is by Michiel van Musscher.

Sales.—D. van Dijl, in Amsterdam, November 22, 1813—exhibited till January 10, 1814—No. 69 (155 florins).

Antonie Meynts, in Amsterdam, July 15, 1823, No. 46 (200 florins, Van den Berg).

In the collection of Mr. Abraham Robarts, London, in 1833 (Sm.); now in that of Mr. A. J. Robarts, London.

189. REFUSING THE GLASS. Sm. 21; de G. 52.—Four persons are assembled in a room. A man dressed in black, like a cavalier, offers a glass of wine to a young lady in red, who faces the spectator; she makes a gesture of refusal. Behind them is a table; in the background to the right is the chimney-piece. To the left a boy in grey holds a jug in his right hand. A gentleman in a grey cloak, standing behind the table with his back to the spectator, looks into a mirror. In

the left foreground is a wine-cooler. The walls are hung with gilt leather, painted in an unusually broad manner. Under the chimney-piece are brass ornaments. The floor is paved with black and white tiles, in which the brass and the red dress are reflected. The colouring is pale in tone. The style of painting reminds one forcibly of Vermeer of Delft; but the picture is unquestionably by P. de Hooch.

Canvas, 46 inches by 36 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 262.

Sale.—Pierre de Grand Pré, Paris, February 16, 1809 (1103 francs, Etienne).

Now in the collection of Mr. George Salting, London.

190. **LADY AND GENTLEMAN AT TEA.**—By the back wall of a large room, between an open window and an open door, a lady and a gentleman in a peruke sit at a table covered with an oriental carpet. The lady at the back, who faces the spectator, is in full light; she wears a white cap, and holds a cup in her hand. The gentleman, who sits on the left in front of the table, and is seen in profile to the right, has a red costume and a black hat. A negro boy, standing beside the lady, offers the man a cup. On the table are a wine-glass and an orange. The window looks on a landscape with a canal. The door on the right shows an entrance hall, in which a gentleman is walking forward. In the left foreground a servant-girl kneels at the fireplace, stirring the fire. In the right foreground two dogs are playing. The floor is paved with large squares of marble. The picture is of the very latest period; from the style of the costumes, it should be dated nearer to 1690 than to 1680. The painting is unpleasantly coarse, and the figure of the servant-girl is disproportionately large.

Canvas, 26½ inches by 33 inches.

Sale.—J. van den Berg, in Amsterdam, July 29, 1776, No. 9 (49 florins).

In the catalogue of 100 paintings in the possession of the dealer Ch. Sedelmeyer, Paris, 1897, No. 12.

Sale.—Thurlow and others, London, July 9, 1904, No. 87.

In possession of the dealer F. Kleinberger, Paris.

Now in the collection of Ludwig Maudl, Moscow.

191. **SHAKING HANDS.** De G. 17.—Before a table covered with a red Smyrna carpet stands a young lady in white silk, extending her hand to a young man who stands behind the table. A young lady, richly dressed in red with a silk skirt, sits to the left and applauds. At the back is another young man. A dog stands in the foreground on the extreme left. It is a dark and late picture, dating from after 1670. The brownish tone of the flesh, especially in the lady on the left, the scarlet of the dress, and the figure of the dog, are the same as in other late works.

Signed at the top in a sort of cartouche "P D HOO"; canvas, 32½ inches by 27 inches.

Exhibited in Berlin, May 1890, No. 137.

Formerly in the collections of R. von Kaufmann in Berlin and of Preyer in Vienna.

Now in the Clark collection, New York.

192. **TWO LADIES AND TWO GENTLEMEN IN AN**

INTERIOR. Sm. 34.—The party are assembled in the left-hand corner of a room, beside a large window, the upper part of which is fastened back. At the left corner of the table stands a girl, pouring out wine; she wears a red jacket trimmed with white fur, a blue skirt, and a large white apron. A young gentleman, wearing a white costume, with a broad collar and a slouch hat, stands behind the table looking at the girl; he leans with his right hand on a chair-back, and holds a pipe in his left. To the right of the table sits a gentleman in a black cape with long curls which conceal his profile; he takes the arm of a girl, who sits beside him and regards him with a watchful and mischievous look. In the right foreground lies his slouch hat. In the background to the right is a bed with curtains; above it hangs a portrait of a man, on the left of which is a map of a Dutch harbour with an inscription. The light falls from the left. It is a good picture, powerful and luminous in the rendering of light and colour. Bürger regarded it as a Vermeer; see *Gazette des Beaux Arts* for 1866, p. 551, No. 14.

Panel, 27 inches by 22½ inches.

In the collection of Baron Delessert, 1833 (Sm.).

Sales.—François Delessert, Paris, May 15, 1869, No. 36 (150,000 francs).

B. Narischkine, Paris, April 5, 1883 (160,000 francs).

Secrétan, Paris, July 1, 1889 (270,000 francs).

Afterwards in the possession of Durand-Ruel of Paris.

Now in the Havemeyer collection in New York.

193. The Social Glass.

In the collection of the late C. T. Yerkes in New York.

194. OFFICER AND GIRL. Sm. 68; de G. 67.—In the middle of a room, paved with black, red, and white tiles, hung with gilt leather and ceiled in blue painted wood, a cavalier sits facing the spectator. He wears yellow breeches, which form a strong note of colour; he has embroidered sleeves and a yellow bandolier, and holds a pipe in his left hand. He looks at a girl, dressed in a light blue jacket with white trimming and a red skirt, who stands at his left holding a wine-glass. Behind them is a bed with curtains. To the left another cavalier with his hat in his left hand looks out of a window. Two coats-of-arms with a chevron are indistinctly visible on the window. To the right is a second room, paved with tiles, in which a woman sits sewing beside a chimney-piece, on which are a couple of plates. The effect of sunlight is not well rendered.

Signed to the left on the back of the chair "P D HOOCH"; canvas, 23½ inches by 26 inches.

Mentioned by Waagen, *Künstler und Kunstwerke*, 1843, p. 209; and by Parthey (i. 622), as in the Landauerbrüderhaus at Nuremberg, 1863.

Perhaps identical with the picture of the Jan de Groot sale, in Amsterdam, December 10, 1804, No. 25. The man, not the woman, is described as having a glass in his hand; but the figures stand close together, and their hands might, at a hasty glance, be easily confused.

Sm., in error, said that the picture was in 1833 in "a small public collection at Ratisbon." Formerly in the Munich Gallery.

Now in the Germanic Museum at Nuremberg, No. 331 in the 1893 catalogue.

195. GIRL AND TWO CAVALIERS AT THEIR WINE.

Sm. 2 ; de G. 46.—At a table to the left of a room a girl, an older woman, and two gentlemen are grouped. One man sits to the left with his back against a high window that is half open ; he has a pipe in his left hand and wears a yellow doublet and a broad-brimmed black hat. On the table, covered with a plain cloth, are a wine-glass, a jug, a small tray, and a clay pipe. To the right, on a low stool before the table, sits a girl of striking appearance, facing left ; she wears a red dress, a light bodice and a cap, and holds in her right hand a wine-glass, which a man in black, standing behind, fills for her. An older woman in a white cap seems to be speaking to this man. On the wall behind the group hangs a large engraved view of Amsterdam. To the right an open door looks into two rooms ; in the farther room, which is illumined by sunshine, stands an old Dutch cabinet with a figure of Mercury upon it, very similar to the figure in the Werner Weissbach picture (4). To the right of the door is a chest, over which hangs a picture of Christ and the woman taken in adultery ; this is cut off by the frame. In the foreground are an easy-chair and a sleeping dog.

Signed "P. D. H." ; canvas, 26 inches by 23 inches.

Waagen (ii. 119) says that the picture, before it was cleaned, must have been one of the finest and most harmonious works of the master.

Exhibited at the Royal Academy Winter Exhibition, 1881, No. 126, and at the South Kensington Museum, 1892, No. 34.

Possibly in the Leers sale (201), but compare 173.

Sale.—Gerard Braamcamp, in Amsterdam, July 31, 1771, No. 87 (420 florins, Jan. Hope).

In the collection of Henry Philip Hope, 1833 (Sm.).

In the collection of Lord Francis Pelham Clinton-Hope, at Deepdene, which was purchased as a whole by P. and D. Colnaghi and A. Wertheimer in 1898.

Probably in the collection of the late Baron Alphonse de Rothschild, Paris.

196. CONVERSATION.—Two ladies and two gentlemen are engaged in a conversation. In the background by the fireplace a gentleman lights his pipe. To the right, by a door looking into a garden, a man-servant carries a cup. A dog is in the foreground.

Signed in full "P d Hooch" ; canvas, 27 inches by 34 inches.

Exhibited in Vienna, 1873, No. 116.

In the possession of the dealer Ch. Sedelmeyer, Paris.

197. THE SOCIAL PARTY. De G. 51.—To the left, by a half-opened window, are lovers kissing ; a dog springs up at the lady, who is seated. To the right, before a table covered with a Smyrna carpet, is a young lady in a satin dress with her back to the spectator. At the table sits another lady, facing the spectator ; she is playing the mandoline. A gentleman beside her takes off his hat and raises his glass to drink her health. A page with fruit enters from the background to the right. At the back hangs a door-curtain ; a chandelier is suspended from the ceiling. The picture is of the latest period.

Signed in full on the left, and dated 1675 (not 1653, as Sedelmeyer's catalogue erroneously states) ; canvas, 31½ inches by 39½ inches.

In the possession of the dealer Lesser, of London, in 1889.

Afterwards in the collection of Sir Charles Robinson in London.

In the catalogue of 300 paintings belonging to the dealer C. Sedelmeyer, of Paris, 1898, No. 71.

Now in the collection of Rodman Wanamaker in Philadelphia.

198. LADY READING IN A ROOM. De G. 84.—A young woman, in a light red jacket and a white silk skirt, sits on a chair with a little dog in her lap reading a paper. A lute lies on a table beside her, and an open music-book is under the table. A young man in blue stands in the sunshine to the left, leaning his elbow on the window-sill and looking out. He holds a large wine-glass in his right hand and his black hat in his left. At the back in shadow is a servant-girl. An open door on the right looks upon a large house, illumined by sunshine. It is a dark, late, and unattractive work.

Transferred from canvas to panel in 1866; 22½ inches by 19 inches.

Formerly in the collection of Queen Louisa Ulrica of Sweden, consort of King Adolphus Frederick (1751-71).

Now in the National Museum at Stockholm, No. 471 in the 1900 catalogue.

199. GOING FOR A WALK. De G. 86.—In a vestibule decorated after the pseudo-antique style of the late Renaissance a couple are walking to the right. The gentleman wears a tall, broad-brimmed hat with red and white feathers, and has a red cloak embroidered with gold over his white silk jacket. The lady, seen in profile, has round her head a black veil partly concealing her gold-embroidered bodice, and with her right hand lifts up her yellow skirt. In front of them, to the right, is a dog. Behind them, between the columns to the left, comes a nurse with a little girl. The floor is paved with tiles, which are laid in circles in the foreground and in a square pattern farther back. The hall is surrounded by columns on the left and by pilasters on the right. By the wall at the back is a nude statue, between two arched doorways; the left-hand door is open and looks into another room, the lighting of which is apparently wrong. In this room is a high window, with a table under it and a chair to the right; the floor is paved with square tiles. At the back, by the entrance to the room beyond, there was originally the figure of another man, which has been painted out; the dog also has been repainted in a different way. The colouring of the principal figures is harmonious, but in the figure of the nurse the purple tones characteristic of the late period are obvious. The curtain, the table-cloth, and the chair-cushion in the back room are vermillion. The cloth over the chest is a dull green. The brushwork even in the background is quite in the manner of P. de Hooch. The picture might well be taken as a typical Janssens, but it is unquestionably a genuine de Hooch, dating from the commencement of the Amsterdam period.

The signature is false; canvas, 28½ inches by 34 inches.

Mentioned by Waagen (iii. p. 222), and by Bürger, *Trésors d'Art en Angleterre*, 1852 (p. 317).

Exhibited at the Manchester Art Treasures Exhibition, 1857, No. 950 (by Galton).

Sale.—H. Reydon, Amsterdam, April 5, 1827, No. 54; a man with a black cloak is mentioned in the background—probably the figure described above as having been painted out.

In the collection of Howard Galton, Hadzor House, Droitwich, 1850-1857.

Afterwards in the possession of the dealer E. Warneck, Paris.

Purchased by Dr. W. Bode for the Strassburg Gallery.

Now in the Municipal Picture Gallery at Strassburg, No. 128 in the 1899 catalogue.

199a. A Picture with a Woman.—A very painstaking work.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 6), No. 110 (7 florins 10).

199b. A Party.—One of the best works.

Sale.—Amsterdam, April 11, 1698 (Hoet, i. 43), No. 19 (30 florins).

199c. A Suitor and his Lady.

Sale.—Amsterdam, April 11, 1698 (Hoet, i. 43), No. 21 (31 florins).

199d. Small Figures in a Room.

Sale.—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 107), No. 57 (123 florins, with No. 58).

199e. Figures in a Room.

Sale.—Amsterdam, March 6, 1708 (Hoet, i. 111), No. 18 (45 florins).

199f. An Interior with Figures.

Sale.—Amsterdam, July 13, 1718 (Hoet, i. 217), No. 14 (18 florins).

199g. A Party.

Sale.—Amsterdam, May 6, 1729 (Hoet, i. 338), No. 29 (8 florins 5).

199h. An Interior with Ladies and Gentlemen.

Sale.—Anth. Deutz, Amsterdam, March 1, 1731 (Hoet, i. 362), No. 27 (23 florins).

199i. A small Party.

Sale.—Amsterdam, March 9, 1734 (Hoet, i. 399) (12 florins 10).

199j. A Party in an Interior.

Sale.—Dav. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 250), No. 188 (16 florins).

199k. An Interior with Figures.

Sale.—D. Reus (Appendix), Amsterdam, May 24, 1752 (Hoet, ii. 339), No. 30 (14 florins).

200. Convivial Party of Ladies and Gentlemen in a Room.

40 inches by 46 inches.

Sale.—Leyden, June 1, 1765 (Terwesten, p. 448), No. 27 (35 florins).

Compare the burnt picture of the Boymans Museum (239).

201. An Interior.

27 inches by 23 inches.

Sale.—Arnoud Leers of Rotterdam, Amsterdam, May 19, 1767 (Terwesten, p. 602), No. 100 (44 florins).

The dimensions are almost exactly those of the picture formerly in the Hope collection (195), and the Van der Hoop collection (173).

Compare the Ant. Sijdervelt sale, Amsterdam, April 23, 1766.

202. A Furnished Room in Sunlight, with a Vista.

Canvas, 35 inches by 44 inches.

Sales.—The Hague, May 25, 1772, No. 29.

(Probably) Jac. Bergeon, The Hague, November 4, 1789, No. 14 (7 florins). [Compare 210.]

203. A Girl reading a Letter.—She sits in a room. On one side of her stands a soldier; on the other a chambermaid. By P. de Hooch, or in his manner.

Canvas, 18½ inches by 15½ inches.

Sale.—The Hague, May 25, 1772, No. 31 (6 florins).

204. A Party.—Many ladies and gentlemen are sitting at table in an interior, eating and drinking. Near them persons are playing music.

Canvas, 35 inches by 38 inches.

Sale.—At Stephen Rietmulder's, The Hague, July 12, 1773, No. 8 (5 florins 10, Delfos).

204a. A Gentleman at a Table in a Room.—Behind the table is a woman.

Canvas, 24½ inches by 21 inches.

Sale.—Amsterdam, April 27, 1774, No. 131.

205. Lady with a Letter.—In a room is a lady holding a letter; she speaks to a woman about a gentleman who comes in at the outer door.

Canvas, 19½ inches by 23 inches.

Sale.—A. Grill, Amsterdam, April 10, 1776, No. 5 (60 florins, Wubbels).

206. A Gentleman to whom a Servant Girl brings a Letter.—In the middle of a room a man sits before a table covered with a cloth, on which stands a globe, with papers beside it. A servant-girl brings him a letter. There are various accessories. By P. de Hooch, or in his manner.

Panel, 31 inches by 23 inches.

Sale.—J. v. d. H., Leyden, September 11, 1776, No. 25.

207. A Party of Men and Women.—They sit at table, eating and drinking. In the foreground sits a woman with a child at her breast. An open door looks into another room.

Canvas, 23½ inches by 21 inches.

Sale.—Zoeterwoude, June 15, 1779, No. 21 (48 florins, Delfos).

207a, b. Two Interiors.

Canvas, 24 inches by 18 inches.

Sale.—O. van Cattenburg and P. de Waart, The Hague, September 29, 1779, No. 328 (38 florins).

208. An Interior, with Persons playing Cards and drinking.—

At a table, beside which stands a woman with a child in her arms.

Panel, 14 inches by 16 inches.

Sale.—William Kinckée and others, Leyden, April 9, 1782, No. 42 (15 florins, Heenck).

209. A Party in a Room.—Two ladies and two gentlemen sit at a table with a cloth. One lady offers fruit on a silver dish to an officer who drains his glass. The other gentleman smokes his pipe by the chimney-piece. A youth with a bottle of wine and a dish of fruit enters the room.

Canvas, 34 inches by 41 inches.

Sales.—Nicolas van Bremen, The Hague, April 3, 1769 (Hoet, ii. 487), No. 59 (20 florins 5).

P. Locquet, Amsterdam, September 22, 1783, No. 140 (70 florins, Yver).

210. A well-furnished Room.—In it stands a table with a cloth upon which is fruit. A door looks into another room and, beyond it, into a vestibule.

Canvas, 36 inches by 44 inches.

Sale.—Jac. Bergeon, The Hague, November 4, 1789, No. 14 (7 florins).

Probably identical with the picture of the 1772 sale at The Hague (202).

211. Interior.—In a room are two gentlemen and a girl; another girl brings a basket of fruit.

Canvas on panel, 23 inches by 19 inches.

Sale.—J. H. Quinkhart and J. Koller, Amsterdam, December 19, 1798, No. 1 (15 florins).

212. A Maid-Servant sweeping the Floor of a Room.—The spectator looks through a window into an adjoining room, and sideways through a door into a farther room where a lady sits at her toilet-table reading a letter. The contrast of sunlight and the ordinary daylight is finely rendered.

Canvas, 31 inches by 25 inches.

Sale.—Amsterdam, May 7, 1804, No. 75.

213. Interior, with a Lady and Gentleman and Maid-Servant.

—In an interior a man in a Spanish costume converses with a lady who holds an open letter in her hand. By the wall at the back is a maid-servant sewing. Another maid-servant comes down a staircase with a basket of washing. In the centre two dogs are playing. There is a view of an adjoining room, from which the lady seems to have just come. The sunlight is naturally rendered; the figures are comely and pleasing.

Canvas, 24 inches by 29 inches.

Sale.—Maria Theresia Wittebol and de Labistraeten, Antwerp, June 19, 1804, No. 69 (180 francs).

214. Two Ladies and Two Gentlemen in an Interior.—In a furnished room a well-dressed man and woman sit at a table with a coloured cloth; a woman holds a glass of wine. Another young lady plays a bass viol. At the open door is a man; through the doorway are seen several fine houses on the other side of a canal. The sunlight is rendered in a natural and pleasing way.

Canvas, 32 inches by 27 inches.

Sale.—Amsterdam, August 8, 1804, No. 77.

215. Family in an Interior.—In a furnished room sits a gentleman with a book before him at a table on which is a lighted candle. The wife sits sewing. Beside the bright fire is a servant-girl with a child.

Panel, 14 inches by 16 inches.

Sale.—Gerard Godard, Baron Taets van Amerongen, Amsterdam, July 3, 1805, No. 24 (107 florins, Roos).

216. Gentleman, Lady, and Child.—At a table sits a lady, giving a peach to a child who enters the room. The father stands behind the table; a dog is in front of it. An open door looks across a sunlit canal.

Canvas, 32 inches by 30 inches.

Sale.—E. M. Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 74 (235 florins, van der Hielst).

216a. The Meal of Oysters.—Before a table stands a lady, giving a glass of wine to a gentleman who is seated behind the table. Upon it is a dish of oysters.

Panel.

Sale.—E. M. Engelberts and Tersteeg, Amsterdam, June 13, 1808, No. 225 (51 florins, Allart).

217. Party of six Persons.—In an interior, lighted from a large window, are three young gentlemen, two ladies, and a page. One of the ladies plays at cards with a gentleman. The other converses with the other two cavaliers; she holds a glass of wine, which the page has just handed her. He waits, hat in hand, until she has drunk the wine and gives back the glass.

Sale—La Neuville, Paris, November 14, 1813, No. 35.

218. Gentleman eating Oysters.—In a room two well-dressed ladies sit at a table. Behind it stands a gentleman eating oysters.

23 inches by 18½ inches.

Sale.—D. van Dijl, Amsterdam, November 22, 1813—postponed to January 10, 1814—No. 70.

219. Gentleman at a Table, with Ladies.—At a table in a room sits a gentleman reading to two well-dressed women. An open door looks upon an outbuilding, with a canal beyond.

24 inches by 28 inches.

Sale.—D. van Dijl, Amsterdam, November 22, 1813—postponed to January 10, 1814—No. 71.

220. Preparing for a Walk.—In a room sits a dignified lady with a child before her and another child on her lap; a dog is at her side. A man stands, dressing, before a mirror; a maid-servant brushes his hat. In the anteroom are two other figures. The sunlight is well rendered.

26 inches by 22 inches.

Sale.—W. Reyers, Amsterdam, September 21, 1814, No. 62 (150 florins, Mol).

221. Lady with a Dog in Arms.—Into a parlour, the door of which opens on a street beside a canal, comes a dignified gentleman, hat in hand. He courteously greets a well-dressed lady, who comes from an adjoining room with a dog in her arms. In a corner sits another woman beside a cradle, probably the nurse.

Sale.—Baronne de V . . . ez, Paris, September 19, 1815 (281 francs, Grand-champ).

Compare the picture at Hamburg (182).

222. Interior with three Figures.—Around a table with a cloth, before the fireplace in a room, sit three persons. In the background are two or three rooms, leading to a garden.

Canvas, 27½ inches by 24 inches.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 13 (100 florins).

222a. An Interior.

11 inches by 9 inches.

Sale.—Leyden, August 2, 1816, No. 136.

223. Two Ladies writing.—At a table in a room sit two ladies writing. An open door looks into another room and, beyond it, through a passage into the street, from which a gentleman is coming. Excellent in the rendering of sunlight.

Canvas, 20 inches by 24 inches.

Sale.—Amsterdam, August 25, 1817, No. 41 (80 florins, Woodburn).

223a. Interior with Figures.—"Exhibiting an illusive effect of light" (Sm.).

Sale.—Lord Rendlesham, 1806 (120 guineas, or £120). Perhaps identical with the picture sold at Lord Rendlesham's sale in 1809 (for 51 guineas) (Sm.).

223b. Vista into an Interior.—With a striking effect of light.

Canvas, 15 inches by 13 inches.

Sale.—Amsterdam, July 16, 1819, No. 73 (8 florins, Boymans).

223c. A Company of four Persons in a Room.

Canvas, 24 inches by 28 inches.

Sale.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 56 (20 florins, Gruyter).

224. Lady and Gentleman conversing.—A comely lady stands in

a room, with her head turned towards a young man, who sits at a table covered with a cloth and speaks to her. A servant-girl watches them through a window. There are various accessories.

Canvas, 19 inches by 18 inches.

Sale.—Aubert, Brussels, August 8, 1821, No. 52.

225. Lady with a Child and a Gentleman.—A lady in rich costume has a child on her lap. Beside her is a dignified gentleman.

Panel, 18 inches by 14½ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 150 (84 florins).

225a. An Interior.

Shown in an exhibition of old and modern pictures at Pinney's, 53 Pall Mall, London, 1823, No. 131.

226. Woman preparing for a Walk.—In a room a woman stands before a mirror putting on her hood. A market-pail stands in front of her on a table. Farther back a woman sits by the fire baking cakes. A girl is beside her. The sun shines into the room.

Panel, 14½ inches by 19 inches.

Sale.—C. H. Schultz, Amsterdam, July 10, 1826, No. 48 (79 florins, Brondgeest).

227. Interior of a Fisherman's House with a View of a Harbour.—Ships lie at anchor. In the room a man with a glass of liquor stands before a woman who is sewing.

Canvas, 22 inches by 18½ inches.

Sale.—Munich, December 5, 1826, No. 72.

228. Interior with four Figures.—The light that falls from above at the back produces a good effect. One of the best works of the artist.

Canvas, 29½ inches by 40 inches.

Sale.—Is. Stinstra, widow of P. de Clercq, jun., Amsterdam, June 30, 1829, No. 5 (3400 florins, said by the family to have been sold to a Belgian purchaser).

229. Family in an Interior.—A little girl offers flowers to a man in a dressing-gown who is seated at a table. In the background are a woman and child.

Canvas, 22 inches by 17½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 149.

229a. Lady and Gentleman seated at a Table.

Panel, 18 inches by 14 inches.

Sale.—Amsterdam, January 3, 1831, No. 38 (10 florins, Keyzer).

230. Lady and Gentleman and a Seamstress. Sm. 32.—In a room a lady and gentleman stand near a window. The lady holds a letter in her hand. Behind her is a servant at her needlework. In the right foreground a greyhound and a spaniel are at play. On the opposite side a woman comes from a passage, holding a basket of linen. An open

door at the end of the room shows another room in which is a single figure. "This is a luminous and excellently painted picture" (Sm.).

Canvas, 26 inches by 22 inches.

In the collection of John Lucy, Charlecote Park, in 1833 (Sm.).

231. A Lady writing a Letter. Sm. 64.—At a table near the middle of a large room, brilliantly lighted from two windows, sits a lady writing. Another lady stands near with her back to the spectator. The walls are hung with pictures, and various articles of furniture stand about the room. "A beautiful example" (Sm.).

Canvas, about 23 inches by 28 inches.

In private hands in Amsterdam, in 1833 (Sm.).

232. Grace before Meat.—A peasant family is saying grace over the food which is placed on the table. By P. de Hooch, or in his manner.

Panel, $12\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Van Rotterdam, Ghent, July 6, 1835, No. 171.

233. A Young Woman writing a Letter.—A young Dutch woman in a grey morning dress trimmed with yellow fur is writing a letter at a table with a rich cloth upon it. Beside her stands a maid-servant in red, holding a basket in the one hand, and motioning to her with the other to warn her of the approach of her husband, who is seen through the open door. Another open door affords a view over the country, and lets in the sunlight which illumines the floor.

Canvas, 20 inches by $24\frac{1}{2}$ inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 413-14.

Sale.—Henry, Paris, 1836 (1150 francs).

233a. Lady and Gentleman at a Table.—At a table in a hall, paved with marble squares and adorned with pictures, sit a lady and gentleman with a child beside them. A servant-girl enters by a half-opened door, with a chaplet of flowers in her hand. By P. de Hooch, or in his manner.

Canvas.

Sale.—Leyden, July 21, 1841, No. 40.

234. Gentleman at a Table reading aloud to a Lady.—A gentleman in black sits at a table reading aloud to a lady seated beside him. She seems to follow the reading so attentively that she lets her needlework lie on her lap.

Canvas, 27 inches by 23 inches.

Ascribed to Vermeer of Delft in a manuscript note in the Bredius copy of the sale catalogue.

Sale.—Brun of Geneva, Paris, November 30, 1841, No. 19.

235. A Family-Party in an Interior. Sm. Suppl. 21.—This is a composition of five figures. A gentleman, dressed in black with a large hat, sits looking at a child who stands before him. Behind this child the mother, elegantly attired, sits at a table, holding a wine-glass, and watching

a man who has another child in his arms. The room is paved with black and white marble, and lighted from a window with four casements.

Canvas, about 24 inches by 24 inches.

In the collection of Edmund Lloyd, Manchester, in 1842 (Sm.).

235a. Gallant Conversation.—A good picture.

Canvas.

Sale.—Van Barneveld van den Haute, Antwerp, February 26, 1844, No. 87.

235b. Interior.

Sale.—(Supplementary) Paris, March 22, 1845, No. 61 (336 francs).

236. Girl and two Officers.—By a large chimney-piece sit two officers conversing with a girl who holds a wine-glass. The man on the left has hung his red jacket with gold-embroidered sleeves on his chair, and has his hat with coloured plumes on his knee. In the background an open door leads into another room, the window of which looks upon a street with sunlit houses and the sky above. On the back wall hangs a large picture; various other objects are in the room.

Canvas, 31½ inches by 26½ inches.

Sales.—Baronne de V . . . ez, Paris, September 19, 1815 (not sold because the sale was stopped).

Earl of Mornington, at Ixelles, June 15, 1846, No. 4.

236a. [Identical with 114.]

236b. Interior with Figures.—A fine composition.

Signed; panel.

Sale.—Antwerp, February 24, 1851, No. 120.

236c. A Flemish Scene.

24 inches by 26½ inches.

Sale.—Frank Standish, London, May 27, 1853, No. 173 (a bequest to the late King Louis Philippe).

236d. Interior.

Sale.—Brussels, August 8, 1853, No. 162.

237. The jovial Party.—At a table in an interior sits a young woman with her baby. Near her is a drunken young man; and a youth stands behind caressing her. Bedclothes and pillows lie about on the wooden floor. An open door looks into an upper room where a servant-girl is busy at a cradle.

Canvas, 26 inches by 22½ inches.

Sale.—A. Hulsen, Amsterdam, May 2, 1854, No. 45.

237a. Family in an Interior.—In a handsomely furnished room, a lady dressed in white silk sits at a table partly covered with a rich cloth, upon which is fruit. She offers a peach to her husband who stands beside her, wearing a large red silk dressing-gown. A pretty little girl sits on

her lap; near her are two boys holding fruit. Ascribed to Pieter de Hooch.

Canvas, 26 inches by 32 inches.

Sale.—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 31.

238. A Lady and Gentleman in an Interior.—A man holding a pipe sits at a table covered with a Turkey carpet, and looks at a lady who brings him a glass of wine. The walls of the room are adorned with pictures and a mirror. In an anteroom, seen through the open door, a youth is listening. Two windows, one of which is half-covered by a purple curtain, flood the scene with light.

30½ inches by 36½ inches.

Sales.—Meffre, senior, Paris, 1846, No. 32.

D. van der Schrieck, of Louvain, in Brussels, April 8, 1861, No. 36 (1700 francs, Cocart).

238a. Four Women sitting round a Table.

In the possession of Van Winterfeldt, Berlin, in 1863 (Parthey, i. 622).

238b. Three Gentlemen in Black in a Library.—The heads are very lifelike; the colouring is transparent and warm. In both respects the picture is nearly related to the work of Th. de Keyzer. It is questionable whether it is a De Hooch.

Mentioned by Waagen, *Die Gemäldesammlung in der Eremitage, etc.*, 1864, p. 430, as in the Lazarev collection in St. Petersburg.

239. The Music-Party. Sm. 6; de G. 80.—At a table in the foreground of a handsomely furnished room sits a lady, dressed in blue and white silk, holding up a glass of sack, which a gentleman standing beside her has filled. To the left stands a lady, dressed in red and yellow silk, who is tuning a guitar and converses with a gentleman sitting at her side. Farther to the left a doorway looks into a garden, where a lady and gentleman are conversing; beyond the garden is a house brightly illumined by sunshine. In the right-hand corner of the room are two comely figures of musicians, a girl playing the guitar and a boy blowing the clarinet. In the foreground is a dark-brown dog.

Canvas, 41 inches by 49½ inches.

Mentioned by Bürger (pp. 252-3). [Compare 200.]

Sale.—Abbé Gévigney, 1779 (withdrawn).

In the possession of Messrs. Woodburn in 1833 (Sm.).

Sold in 1854 for £216 to Lawrie.

Afterwards in the Boymans collection and bequeathed with it to Rotterdam.

It was described in the 1859 catalogue of the Boymans Museum, and perished in the fire at the Museum in 1864.

240. Lady with Needlework and a Gentleman with a Letter. Sm. 44.—In a room paved with black and white marble sits a young woman with a sewing-cushion and some needlework. Her brown curls fall over her collar: she wears a plume in her hair, earrings, and a pearl necklace. She is dressed in a red velvet jacket, a yellow silk skirt, and a white

apron. She listens attentively with folded hands to a gentleman, sitting beside her at a table with his face to the spectator, who reads a letter to her. He is dressed in a brown doublet, knee-breeches, and brown stockings fastened below the knee with jewelled garters, and wears a black, gold-laced hat. On the table, covered with a green cloth, are a book and a sheet of paper. Beside the lady is a work-basket, with some linen on the floor. On the right are a small lacquered chest and the chimney-piece, on which stands a Chinese vase, and above which hangs a picture. Another picture of a landscape hangs on the wall, with a chair beneath it. The figure of the young woman is in full light; the rays of sunshine play on the floor and wall. "This is a highly finished production" (Sm.).

Signed upon a stool "P. d. Hoogh"; canvas, $30\frac{1}{2}$ inches by $27\frac{1}{2}$ inches.

Sale.—Baron G. Th. A. M. van Brien en van de Grootelindt of Amsterdam, in Paris, May 8, 1865, No. 15 (12,000 francs); it was in this collection in 1833 (Sm.).

240a. Lady reading and Cavalier.—A lady sits reading. A manservant stands at a table with fruit and wine upon it. A cavalier stands at the door.

Sales.—Sir T. Baring, London, June 2, 1848 (£72, Theobald).
Bryant, London, 1865 (£74:11s., Graves).

240b. A Lady, with a Man looking at her.

Sale.—Rotterdam, June 23, 1867, No. 31.

240c. An Interior with Figures spinning and reading.

Panel, $14\frac{1}{2}$ inches by 17 inches.

Sale.—P. van Arnhem, Groningen, September 24, 1868, No. 102.

240d. Interior with Figures.

Exhibited at Leeds, 1868, No. 590.

In the collection of Robert Napier.

240e. Interior with Cavaliers and Ladies.

Formerly in the collection of Edmund Higginson, Saltmarsh Castle.

Sale.—Albert Levi, London, July 4, 1874 (£127, Nosedal).

240f. An Interior.

$25\frac{1}{2}$ inches by 22 inches.

Compare Havard (117, 3).

Formerly in the collection of the Comte de Turenne, and exhibited in 1874 at the Alsace-Lorraine Exhibition, Paris, No. 249.

240g. Ladies and Gentlemen at Breakfast.—The play of light on the figures is well rendered.

Sale.—Graham, New York, May 23, 1876, No. 88.

241. Lady and Gentleman with a Dog.—The lady stands on the right; the gentleman sits in the middle, stroking a dog. To the left is another room. The light enters from the right.

$21\frac{1}{2}$ inches by 25 inches.

Sale.—H. A. J. Munro, London, June 1, 1878, No. 313.

242. Family at Breakfast.—A hall paved with marble and adorned with two large curtains opens upon a park, in which are arbours and statues. The master of the house, who wears a dressing-gown, stands with a mug in his right hand and with his left hand upon his breast. His wife, dressed in a black cape over a white silk dress, sits at a table covered with a Turkey carpet. Her little daughter, in a dress of silk, with coloured stripes, plays with a barking dog. A young man-servant brings peaches on a silver salver. A cage with a parrot in it hangs above the table.

Canvas, 26½ inches by 30½ inches.

Sale.—Baron de Beurnonville, Paris, May 6, 1881, No. 336.

243. A Servant-Girl brings Refreshments to a Person sitting to the Right.—"Ascribed to P. de Hooch."

Panel, 15½ inches by 23½ inches.

Sale.—Pierre Fontaine, of Ostend, in Brussels, November 28, 1882, No. 50.

243a. The Breakfast.

Sale.—At the Hotel Drouot, Paris, March 24, 1883 (3500 francs).

244. Three Figures conversing.—At the foot of a great staircase in the entrance hall of a castle.

20½ inches by 26½ inches.

Sale.—C. H. de L. . . ., Brussels, March 4, 1887, No. 53.

245. INTERIOR, WITH A VIEW OF A COURTYARD.

—Through an open window a girl and a child look into the room. A large window affords a view of a courtyard. On the window-sill stands a bird-cage; a book, a mug, and a glass are on a table.

Panel, 15½ inches by 12½ inches.

Lent by the executors of the late E. H. Lawrence to the Royal Academy Winter Exhibition, London, 1892, No. 86, and sold soon afterwards. The picture is by the same hand as the picture at Bridgewater House (9); this, in turn, resembles closely the early P. de Hooch in the Fleischmann collection (269). It is, therefore, quite possible that the ascription of the work to P. de Hooch in the catalogue of the Winter Exhibition was correct.

246. Interior.—In a pleasant room which looks on a charming park a young woman places a dish of fruit on a table covered with a cloth. Outside the window, opening into the garden, a man is seen approaching. It is an attractive little picture painted in a fine golden tone.

Signed "P. D. HOOCH"; panel, 10 inches by 8½ inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 271.

246a. The Bearer of Ill-Tidings.—In a room paved with stone a nobleman sits at a table, upon which are pieces of armour, a jug of wine, a glass, and other objects. He holds a letter in his right hand and looks at a soldier standing before him. A weeping girl, holding her handkerchief

to her eyes, leans upon his knee. Perhaps a copy (reversed) of the Terborch in the Mauritshuis at the Hague.

Signed "P. d. Hooch"; panel, 27 inches by 22 inches.

Purchased at Foster's, in London, June 9, 1886, No. 34, by Baron Eduard van Niesewand, according to the 1886 catalogue (p. 34) of his collection.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 116.

247. The Barrel of Oranges.—In the entrance-hall of a house a lady, a gentleman, and a man-servant are emptying a barrel of oranges. 37½ inches by 31 inches.

Sale.—De Falbe, London, May 19, 1900, No. 102.

248. Two Women in a Room.—In a homely interior are two women. One is seated before a mirror while the other stands, pointing to a piece of gold in her hand. In the background a third figure is visible.

Signed in the left-hand bottom corner; canvas, 26 inches by 24 inches.

Sale.—Strakosch and others, Berlin, October 23, 1900, No. 45.

249. Two Cavaliers and a Woman in an Interior.—The two cavaliers sit by the fireplace conversing with the woman who holds a glass. 31 inches by 26 inches.

Exhibited at the Guildhall, London, in 1894.

From the Shandon collection in 1877.

Sale.—London, November 24, 1900, No. 25.

250. Interior of a Mansion with Figures playing and dancing. 26 inches by 32½ inches.

Exhibited at Leeds, 1868, No. 702, as "The Minuet"; formerly in the Swaby collection.

In the Wynn Ellis collection in 1868.

Sale.—London, June 20, 1903, No. 29.

251. Cavalier smoking by the Fireside and a Young Woman.—On the left, before a chimney-piece, the pilaster of which is adorned with a female figure, sits a cavalier with his face turned to the left. He has crossed his legs and blows out a cloud of smoke. He has long curling hair and wears a slouch hat. Over his doublet is a broad collar; he wears knee-breeches and low shoes tied with ribbons. At his feet is a dog. A young woman stands at his right, facing the spectator, and glances at him with a smile. She wears a white cap, a fur-trimmed jacket, and an apron; in her right hand she has a pair of tongs with which she is about to take a live coal from the fire and place it in the pan which she holds in her left. To the right, in front of the gentleman, is a small spindle-legged table, covered with a cloth, upon which are a mug and a wine-glass. On the back wall hangs a landscape. To the right is a door; upon the cornice stand a china plate and a vase. The floor is paved with stone.

Canvas, 30½ inches by 21½ inches.

The picture was ascribed in the sale catalogue to Jan Ochterveldt, but is possibly by P. de Hooch.

Mentioned by M. Rooses, *Vlaamsche School*, 1895.

Sale.—J. L. Menke, Antwerp, June 1-2, 1904, No. 54.

252. The Fortune-Teller.—In a room a lady and gentleman sit at a table covered with a green cloth, upon which is a dish of fruit. A gipsy woman is telling the lady's fortune from her hand, while a gipsy boy close by is in the act of stealing something from her pocket. In the background two persons look on.

Canvas, 16 inches by 13½ inches.

Sales.—J. Brade and others, Cologne, December 17, 1897, No. 224.

Jos. Metz, Jos. Montag and others, Cologne, December 19, 1904, No. 29.

253. BACKGAMMON PLAYERS.—Three figures are seen in an interior. On the table in the middle lies a backgammon board, with a pewter pot. To the left stands a cavalier in greyish brown, half turning his back to the spectator; he is about to throw the dice on the board. He wears a slouch hat, a sword suspended by a broad shoulder-band, and high boots lined with red. A soldier in yellow with a broad orange girdle sits on the right, holding a pipe in his right hand and watching the players. From the back of his chair hangs his cloak, decorated with buttons. On the other side of the table, between the men and facing the spectator, sits a young woman in white, looking at the seated cavalier; her figure is seen in full light. Behind her is a wooden partition, on which hangs an article of clothing. It is the only signed work of the earliest period. [Compare 270 and 75.]

Signed in white on the partition "P de hooch"; panel, 18 inches by 13 inches.

Sales.—H. Twent, Leyden, August 11, 1789, No. 27 (50 florins 10, Coclers, with the pendant, "The Empty Jug" (279)).

Baron Van Coehoorn, Amsterdam, October 19, 1801.

Purchased for Dublin in 1892.

Now in the National Gallery, Dublin, No. 322 in the 1898 catalogue.

254. THE CARD-PLAYERS. Sm. 48; de G. 41.—In the right-hand corner of a room with a wooden ceiling and a tiled floor a young lady and a gentleman are playing cards at a table, while two other gentlemen look on. The lady, seated on the right, is about to play a card from her hand. On her right stands a cavalier, holding a pipe in his right hand; he wears a plumed hat and a doublet of light grey with pink ribbons; a grey cloak hangs upon a peg to the right. To the right of the lady sits another cavalier with cards in his hand, who glances up at the gentleman. A third young man, bareheaded and seen in full light, sits, with his back half-turned to the spectator, at the right-hand front corner of the table, drinking a glass of wine; he wears a black velvet jacket, yellow stockings, and high-heeled shoes. By the wall to the right is a couch with red velvet cushions. The room is flooded with light from a large window, divided into four compartments, behind the group. To the left an open door looks into a courtyard, through which a servant-girl comes with a jug and some pipes. Behind her is a house with a passage leading into a garden. This is one of the finest of the master's works. "The extraordinary luminous effect which pervades this picture renders it the admiration of every beholder. It is painted with singular mastery

of hand, and exhibits throughout a consummate knowledge of the principles of art" (Sm.).

Signed and dated 1658; canvas, 30 inches by 25½ inches.

Mentioned by Waagen (ii. 11).

Exhibited in the British Gallery in 1826 and 1827.

Sales.—Is. Walraven, Amsterdam, October 14, 1763 (Terwesten, p. 504), No. 16 (480 florins, Van der Land).

Nic. Doekscheer, Amsterdam, September 9, 1789 (500 florins, Van der Schley).

P. N. Quarles van Ufford, Amsterdam, October 19, 1818 (2270 florins, Roos).

J. Hulswit, Amsterdam, October 28, 1822 (4500 florins).

Formerly in the Pourtales collection, according to Seguier; see catalogue of the Buckingham Palace collection.

In the collection of Baron Mecklenburg, from whom Sm. bought it in 1825 (for 15,000 francs or £600), selling it to King George IV. in 1826.

Now in the Royal Collection at Buckingham Palace, No. 22 in the 1885 catalogue.

255. THE LADY PLAYING CARDS. Sm. 5; de G. 69.—To the left, beside a pillared fireplace in which a fire is burning, sits a lady playing cards with a gentleman. With a smile of satisfaction she shows several aces to a handsome cavalier who stands beside her, wearing a sword and a slouch-hat, and holding a glass of wine in his left hand. Near the back wall of the room, which is hung with gilt leather, is a table covered with a Persian carpet; upon it are a bottle, a glass, and a dish of lemons. A mirror hangs on the wall above. To the right and left are high windows; a curtain is drawn over the left-hand window, while at the other stand two lovers. A boy with a bottle in his hand enters from a door on the right, which leads into an adjoining room. On the wall above the door hang two portraits. "This picture, although possessing less of that brilliant effect of light, so much admired in his works, is nevertheless an example of great beauty, both in its harmony of colour and deceptive effects" (Sm.). [Compare 74.]

Signed, to the left, on a pillar, "P D HOOCH"; canvas, 26½ inches by 30½ inches.

A copy of this picture was in the Count A. de Festetics' sale, in Amsterdam, January 22, 1884, No. 69; and afterwards in that of Joseph Ruston, London, May 21, 1898, No. 75—signed, and measuring 25 inches by 29½ inches.

Sales.—Wassenaar van Obdam, at The Hague, 1750 (according to the Louvre catalogue, though it is not mentioned by Hoet, ii. pp. 290, 405).

Paillet, Paris, 1777 (680 francs).

Claude Tolozan, Paris, 1801 (1350 francs).

Acquired for the Musée Napoléon.

Now in the Louvre, Paris, No. 2415 in the 1902 catalogue.

256. THE CARD-PLAYERS. Sm. 33; de G. 60.—The company consists of three ladies and three gentlemen, disposed round a table covered with a Turkey carpet. One lady, wearing a red gown and a lace kerchief, sits on the right, with her back to a window, in the act of drawing a card

from her hand. A gentleman stands behind her, smoking. Her adversary, dressed in black, sits on the further side of the table. A second lady, wearing a blue silk dress trimmed with gold lace, stands in the background with her back to the spectator, holding a glass of wine in her hand. A gentleman, also with his back to the spectator, sits very much at his ease by her side, having his plumed hat on his knees. To the left is a window, with a mirror beside it; on the back wall hangs a map of the world. Farther to the right is a door, and in the corner stands a bed. The picture appears to have been damaged, but is genuine, dating from about 1660.

Canvas, 27 inches by 32 inches.

Sale.—Chevalier Erard, Paris, April 23, 1831, No. 8 (803 francs).

Now in the collection of Sir F. Cook, Bart., at Richmond, Surrey.

257. Soldiers carousing.—A composition of five figures. To the left stands a trumpeter; on the right sits a woman. In the middle is a man wearing a buff jerkin and a breastplate, with his back to the spectator; he raises a glass in his right hand, and with his left holds his plumed hat on his knee. To the right, behind the woman, a man is swinging his hat. At the farther side of the table is a man with a chafing-dish. The picture is of the earliest period, but it is somewhat damaged.

Panel of oak, 16 inches by 16 inches.

Bought from a collection at Rome, 1903.

In the possession of the dealer Schwarz, of Vienna.

Now in the collection of Alexander Tritsch, Vienna.

257a. Gentleman and Girl at Cards.—A gay little picture.

Sale.—Amsterdam, May 11, 1756 (Terwesten, p. 143), No. 90 (10 florins 15).

258. Card-Players.—In a well-furnished room, an officer, wearing a breastplate, sits playing cards with a woman. Upon the table, which is covered with a cloth, are a bottle and a glass. Beside them stands another comely woman, dressed in white silk, who stretches out her hand to an elderly man. A man-servant is in the room, and before the entrance to the house stands a sentry. The open door of the room looks into an ante-room, and, beyond it, upon the street and a canal with houses. The sun shines into the room.

Canvas, 41 inches by 35 inches.

Sale.—H. van Maarseveen, Amsterdam, October 28, 1793, No. 4 (165 florins).

259. Officer playing Cards.—In an interior a richly dressed officer is playing cards with a lady, who wears a blue velvet jacket edged with fur. Fruit and other things are placed on a table covered with a cloth. A violin lies upon a stool beside the officer.

Panel, 18½ inches by 19 inches.

Sale.—Dr. Luchtman, Rotterdam, April 20, 1816, No. 69 (170 florins).

260. The Card-Players.—A lady and a gentleman are playing cards. There is a beautiful effect of light.

Panel, 15 inches by 11 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837 (150 francs).

261. Soldier and Card-Players.—A travel-worn soldier, who has taken up his quarters in a peasant's cottage, sits, pipe in hand, conversing with a woman who brings him a glass of wine and a jug. Behind him an old woman and a man are seated at a table playing cards. The soldier's armour and leathern trunk lie in the foreground.

Signed ; canvas, 21½ inches by 27 inches.

Sale.—Bugge, Copenhagen, August 21, 1837, No. 355.

262. The Card-Players.—At a table beside a window in an interior sits a young woman, seen in full light, who is playing cards with a man, seated in shadow. Beside the man stands a servant-girl, pouring Spanish wine into a glass ; her figure also is in half light. The sun throws a shadow of the window-frame upon the wall.

Signed at the foot of the back wall, "P. D. H." ; canvas, 26½ inches by 23 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 493, and by Havard (131, 1).

Sales.—Comte de Morny, Paris, May 24, 1852, No. 10.

Duc de Morny, Paris, May 31, 1865 (12,700 francs).

Pastor, Geneva (18,800 francs).

262a. Backgammon Players.—Backgammon players are in a room with painted glass in the windows. A bird-cage hangs from the ceiling ; at the back is a curtained bed.

Signed ; panel, 25 inches by 18½ inches.

Sale.—Vienna, February 25, 1869.

263. Soldiers playing Cards.—Two soldiers, one of them wearing a cuirass, sit playing cards. To the left stands a woman with a laughing child in her arms, and in the foreground, near her, is a little girl with a dog. A bed with curtains, a cupboard, and some domestic utensils stand in the background.

Signed in full in the lower left-hand corner ; canvas, 24 inches by 30½ inches.

In the Salamanca Gallery, 1867. Afterwards in the collection of Serafin Martinez (*see* Havard, 131, 2).

Sale.—V. Bauchau and others, Brussels, February 3, 1874, No. 34.

264. Card-Players. Sm. 26.—A soldier, with a cuirass and a large black hat, sits at a table with his back to the spectator. He is about to play the ace of spades, which he holds in his right hand. On his right another man, in a buff coat seen in profile, has laid his hand on the table beside the cards ; his broad-brimmed grey hat and a red cloth lie on a stool beside him. In the background a young girl stands filling a pipe. On the right-hand wall hangs a picture in shadow. To the left, also in shadow, is a mirror in a slanting position. The walls are of a neutral grey. The colouring of the picture is good, but the hands are weak in drawing.

Signed on the back of the cuirassier's chair, "P. D. H." ; panel, 20 inches by 18 inches.

Ascribed by W. Bürger (*Gazette des Beaux Arts*, 1866, xxi. p. 550) to J. Vermeer.

Sales.—Amsterdam, November 24, 1806 (300 florins).

At Christie's, London, 1819 (£115 : 10s., Woodburn).

Van Cuyck, Paris, February 7, 1866, No. 47 (1060 francs, Auguiot).

Auguiot, Paris, March 1, 1875, No. 12.

264a. The Game of Backgammon.—Seven persons are assembled in a room with windows at the back. Two in the centre stand, playing backgammon. The floor is paved with black and white tiles.

Copper, 23 inches by 33 inches.

Sale.—C. Sedelmeyer, Paris, May 25-28, 1907, No. 83 (£272).

265. SOLDIER IN A TAVERN. De G. 12.—The soldier, wearing a yellow cloak and an orange sash, sits holding a glass in his left hand and a letter in his right. A girl with a pewter-pot stands to the right; she wears a red skirt, an apron, and a blue bodice with white sleeves. To the left is a table covered with a Smyrna carpet. In the dark background stands a bed. It is a genuine, though late example.

Signed on the tapestry to the right, at the level of the woman's head, "P d Hoogh"; canvas, 22 inches by 17½ inches.

In the possession of J. E. Goedhart, the dealer, Amsterdam, in May 1892.

266. THE CARD-PLAYERS. De G. 29.—To the left, in the background of a large hall adorned with pilasters and pictures let into the wall, sit a lady and an elderly cavalier playing cards at a table covered with a Persian carpet. A younger gentleman in a slouch hat stands behind them, leaning on the stick in his right hand. A servant-girl with a tray comes forward. A dog, lying in the foreground near a second group, turns his head towards the girl. The second group consists of a gentleman and a young lady, who are sitting at a table by the hearth with a screen between them and the card-players. The cavalier has long curls, and holds his pipe in his left hand. The young lady has a glass in her right hand, and stretches her left hand to a jug on the table. The cavalier's hat hangs on a chair in the right foreground. It is a late work of inferior quality.

Signed at the top to the left, "P d Hoogh"; canvas, 35 inches by 32 inches.

Sales.—J. Fokke and others, Amsterdam, June 29, 1814, No. 25.

Comte F. de Robiano, Brussels, May 1, 1837, No. 280 (1760 francs).

Georg Stange of Lübeck, in Cologne, March 20, 1879, No. 45.

G. Habich, Kassel, May 9, 1892, No. 79 (3120 marks, Consul Weber).

Now in the collection of Consul Weber, Hamburg.

267. YOUNG WOMAN AND CAVALIERS AT THEIR WINE.—Behind a table in the centre is a young woman, seen in full light, who is pouring red wine from a jug into a glass; she wears a white kerchief on her head, a collar, and an apron. The candle on the table, throwing a yellow light upon her, is hidden by the figure of a cavalier

sitting in the right foreground, almost in profile to the right. He wears a bright red coat with yellow facings, a slouch hat and high boots with flaps; he is conversing with a young man dressed in olive-brown, who sits to the right in the chimney-corner, holding a jug in his right hand and raising his cup in his left. Seated on the left is an older man, with his face in profile to the right; he wears knee-breeches, an olive-brown jacket, a flesh-coloured vest, and a slouch hat, and is filling his pipe. [Compare 9.] On the table is another pipe, with a pewter-pot and a pan of live charcoal. The chimney-piece to the right is apparently lined with Delft tiles; on the cornice are a vase and two china plates, upon which a lighted candle near them casts faint rays. The room has a wooden ceiling, a floor of dull red tiles, and an olive-green wall, upon which, to the left, hangs a picture. The whole scene is painted in a uniformly warm brownish tone, dominated by the warm yellow of the woman's figure. The colour is liquid throughout, and juicy in the high lights. The picture is of the earliest period.

Panel, 20 inches by 15 inches.

Sales.—(Probably) W. Reyers, Amsterdam, September 21, 1814, No. 63 (34½ florins, Schotte); but this picture was said to measure 14 inches by 14 inches.

Amsterdam, August 17, 1818, No. 116 (13 florins, Roos), a picture not ascribed in the catalogue to any particular artist.

Afterwards in the possession of J. Goedhart, the dealer, Amsterdam. Now in the collection of Dr. C. Hofstede de Groot at The Hague.

268. PAYING THE HOSTESS. Sm. 1; de G. 43.—Three men and two women are assembled in a room paved with black and white tiles. One of the women, in a grey cloak and red dress, stands in the middle holding a piece of money; she is complaining to a cavalier that he has not given her enough. The man, who wears a buff jerkin, a cuirass, and a large black hat, has his hand in his pocket, but is apparently unwilling to give more. The other three persons are at a table by the window; the two men are smoking behind a curtain, while the woman stands with her back against the casement. The light enters from the back. It is an excellent picture, strong in colour, but in a very dirty condition.

Signed on the right, "P. D. H. 1658"; canvas, 28 inches by 25 inches.

Mentioned by Waagen (iii. 477).

An old copy was in the hands of a London dealer in 1894.

Exhibited at the Royal Academy Winter Exhibition, London, 1870.

Sale.—Gerard Braamcamp, 1771, No. 86 (500 florins, Fouquet).

Now in the collection of the Marquis of Bute, London, No. 84, in Dr. Richter's 1884 catalogue; it was in this collection in 1833 (Sm.).

269. SOLDIER, A WOMAN WITH A CHILD, AND DEAD GAME IN A STABLE.—In the left foreground a soldier, seen in profile to the right, is seated on the floor; he is plucking a dead bird. In front of him to the right is a heap of game, at which a dog is sniffing. In the middle, farther back, stands a young woman with a child at her breast. To her right the soldier's cloak hangs on a post, and behind

her to the right another garment, seen in full light, is thrown over a wooden partition. Above the woman's head is a window, between two cross-beams. In the middle of the background a gentleman with long curls, a slouch hat, and a cloak, enters at the stable-door.

Panel, 21½ inches by 19½ inches.

Exhibited at Leyden, 1906, No. 21.

In the collection of F. Fleischmann, London.

270. THREE FIGURES IN A STABLE.—The picture is yellowish in tone. A soldier, wearing a breastplate and a sash over a red costume, stands with his back to the spectator. He holds up a jug in his right hand; he lifts his left foot as if he would dance. A woman, facing the spectator and seen in full light, sits beside him playing a mandoline. To the right a man, dressed in yellow and seen in profile to the left, is looking on. This type of man is very characteristic of P. de Hooch. He wears high boots with flaps, and has his legs crossed. Upon a table beside him are a straw-covered bottle, a full glass, a pipe, tobacco, and a white cloth. The light falls from a window on the left. The painting is very thin and liquid. The picture corresponds to a marked degree with the early pictures at Dublin (253) and St. Petersburg (75).

Panel, 17½ inches by 14 inches.

Exhibited at Düsseldorf, 1886, No. 58; it was there ascribed to P. Codde, though, according to the catalogue, it was not characteristic of Codde's style.

In the collection of the late Commerzienrat St. C. Michel, in Mainz.

271. CAVALIER AMONG PEASANTS.—To the left, in a humble room with beams across the ceiling and a hearth at the back, sits a young peasant woman facing the spectator at a three-legged stool which serves her as a table. She has been peeling potatoes and putting them into a pail of water at her side. With her right hand on her breast, she looks at a cavalier standing to the right; hat in hand, he appears to be drinking to her. The cavalier has long curls, an open jacket with slashed sleeves, breeches, and high boots with flaps. His raised arm partly conceals the figure of a man who sits smoking between him and the woman. On the table are a mug and a pewter plate. To the left, at an open door, which looks out upon a landscape, stands a young peasant with his hat in his hand. It is an early work.

Panel, 27½ inches by 22½ inches.

Sal.—Pieter Calkoen, Amsterdam, September 10, 1781, No. 65 (130 florins, Nijman—at whose sale the picture did not appear).

Now in the Leuchtenberg collection, St. Petersburg.

272. SOLDIERS IN A TAVERN.—To the left three soldiers are seated at a table by a small window with shutters, through which the light streams in. One soldier, in a light grey hat, sits facing the spectator on the farther side of the table, and plays the flute. The face of the second, seated to the right and seen in profile to the left, is hidden by his dark-brown slouch hat; he wears a light buff jerkin, a cuirass, and an orange sash. He holds a pipe in his left hand and a glass in his right, and looks at the hostess who, dressed in red with white cap and collar, stands,

slightly bending forward, between the two men in full light. The third soldier, who wears a cuirass and has a pipe in his hand, sits in the left foreground with his back to the spectator. Near the back wall sits a beggar, wearing a large hat, a greyish-brown jacket, and brown breeches. Through an open door to the right is seen another man with an orange sash. In the right foreground a dog is lying, partly on straw, partly on a cloak.

Panel, 24 inches by 30 inches.

Described by Havard, 36, No. 12; and by W. Bürger, *Gazette des Beaux Arts*, 1866, p. 549, No. 11, as a Vermeer.

Formerly ascribed to Jean Leduc.

Now in the collection at the Villa Borghese, Rome, No. 269.

273. YOUNG SOLDIER WITH A PIPE IN A DOORWAY.—The soldier, with smiling face, sits to the right in a self-conscious attitude, facing the spectator, with his right foot on a stone and his left hand on his knee. He has long curls, and wears a pot-helmet, a cuirass fastened by a thong round the neck, and a sword at his left. Under his cuirass he wears a yellowish-brown jacket and breeches of the same colour, with white stockings; a red cloak lies across his knee. His pike is placed against the wall to the right. In the left foreground, through an arched doorway, three soldiers are seen in shadow at the entrance to a small house, while a fourth is within by the watch-fire. Beyond the house is a vista of roofs and of a church-tower—perhaps that of the church of Delft—which is cut off by the archway. The picture is of the early period, and shows the influence of Carel Fabritius. The soldier's right arm was altered while the work was in progress.

Panel, 22 inches by 18½ inches.

Described by Sigurd Müller in the *Zeitschrift für bildende Kunst*, 1902, p. 44, as a Carel Fabritius.

Now in the collection at the Palazzo Corsini, Rome, No. 401.

274. INTERIOR BY CANDLELIGHT.—The chief source of light, by the chimney-piece on the right, is hidden by the figure of a man who stands in profile to the left, wearing dark clothes, white stockings, and a brown hat, with his pipe in his right hand and his left behind him. He speaks to a lady facing the spectator, who cuts bread for a girl standing at her left hand. The lady wears a red skirt and red jacket trimmed with fur, and a white apron and kerchief. The girl wears a yellow dress and white apron, and holds a stick in her right hand and a stuffed owl in her left. In the left background, before the window, a boy sits on a bench with a large lantern beside him. On the extreme left is an open door. The floor is paved with black and white tiles. The picture is in a very bad state of preservation. It dates from the middle period; the man's figure is still very well drawn, while the woman's figure already shows signs of carelessness.

Canvas, 24 inches by 22 inches.

Now in the collection at the Palazzo Corsini, Rome, No. 402.

275. SCENE IN A TAVERN. De G. 85.—A stout elderly man, in a red jacket, sits on a chair in the middle of a room; he is half

turned to the left, facing the spectator. He has a long pipe in his right hand, and a glass of wine in his left. A dog is at his right; a woman, with a white cap and her arms bare, stands behind him, apparently asking a question. In the dark left-hand corner of the room two men are playing cards. To the right the sun shines through an open door at the back, by which a servant-girl enters.

The picture was formerly ascribed to P. de Hooch, but afterwards tentatively regarded as a copy after him, as the last Stockholm catalogue states. But it is unquestionably genuine.

Canvas, 20 inches by 25½ inches.

The picture was in the possession of the Swedish Crown in 1816, according to an inventory.

Now in the Stockholm National Museum, No. 472 in the 1900 catalogue.

275a. A Guardroom.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 6), No. 50 (48 florins).

275b. A Guardroom.

18 inches by 25 inches.

Sale.—Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 392), No. 43 (8 florins 10).

276. Officer buying Straw from a Peasant.—In a peasant's barn an officer is bargaining with a woman for some bundles of straw, which a boy is binding up in the background. In a sunny room to the right several persons are seated, playing; a woman with a child in her arms goes from one room to the other. A village is seen in the distance to the left.

Canvas, 37 inches by 44 inches.

Sale.—J. G. Cramer, Amsterdam, November 13, 1769.

277.—Officer and Girl.—At a table with a cloth in a room sits an officer holding a glass of wine and a letter. Beside him is a comely woman, with a mug in her hand, who listens attentively to him.

Sale.—Haarlem, September 23, 1811, No. 37.

278.—Officers resting in a Stable.—Two jovial officers are resting in a stable. A comely woman offers them a jug of wine. At the door stands a trumpeter blowing his trumpet. Through an open door at the back are seen people at play.

Panel, 30 inches by 26 inches.

Sales.—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 55 (61 florins, Meusardt).

P. J. de Marneffe, Brussels, May 22, 1830, No. 148.

279. The empty Jug. Sm. Suppl. 5.—Three gentlemen and a woman are assembled in a room. An officer, wearing a blue coat with scarlet sleeves and a plumed hat, sits in the foreground with a pipe in his hand, looking at the woman who has just filled his glass. He shows her that the jug is empty. The other two cavaliers sit by the fireside playing

cards. In the foreground is a chair on which lie a pipe and tobacco. "A freely painted picture" (Sm.).

Panel, 21½ inches by 29 inches.

Sales.—In Leyden, August 26, 1788, No. 56 (82 florins, Wubbels).

H. Twent, in Leyden, August 11, 1789, No. 26 (50 florins 10— with the pendant, "Backgammon Players" (253)).

M. Baron van Coehoorn, in Amsterdam, October 19, 1801, No. 29 (102 florins, Coclers—with the pendant, No. 28).

Formerly in the possession of Norton, London, before 1842 (Sm.).

279a. Interior of an Inn.—With a very good effect of light.

Panel.

Sale.—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 18.

280. The drowsy Cavalier. Sm. 66.—A gentleman is seated, leaning his head on a table. A young woman, standing by, disturbs his sleep by tickling his neck with a straw. On the table are a jug and a glass. An open door at the back looks out upon some adjacent buildings.

Canvas, about 26 inches by 20 inches.

Sale.—A. Hulsen, Amsterdam, May 2, 1854, No. 45.

280a. A Man smoking and a Man asleep in a Tavern.

28 inches by 22½ inches.

Sale.—P. Roelfsema, Alberta Backer te Oever and M. P. Grimminge, in Groningen, June 22, 1863, No. 42.

281. Setting out from the Inn.—The foreground is faintly lighted from a door leading into the open air, through which is seen the setting sun. In the dim light the hostess is apparently wishing a gentleman a prosperous journey. Behind them, in shadow, are a horse and cart and a man-servant. To the left is a woman with a child in her arms. Behind her is the brightly lighted room of the inn; some men are smoking at a table, and others are at the fireside.

Canvas, 37 inches by 43½ inches.

Described by Havard, 132, 1, and in the *Gazette des Beaux Arts*, 1863, p. 297, with a wood-engraving.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 53 (10,000 francs).

282. THE SOLDIER. De G. 79.—In this half-length the soldier is seated at a table smoking a clay pipe. He wears a buff jerkin, a cuirass, and a red cloak. A man and woman are jesting in the background, behind the table. The picture is genuine, but of little importance.

Panel, 14 inches by 11 inches.

Sales.—M. Wolf, Berlin, May 25, 1857, No. 386.

Merlo and others, Cologne, December 9, 1891 (410 merks).

Afterwards in the Bock collection, Quedlingburg.

Sale.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 115.

283. The Woman selling Cherries.—In an open doorway sits an old woman selling cherries. She weighs out some for a young girl in a

green dress, who leans against the door-post to the left. Another young girl holds a dish. By a fence to the right is a lady in a fur-trimmed jacket. In the background through the doorway are seen houses, gardens, several figures, and a boat on the water.

Canvas, 31 inches by 25 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 257.

Sales.—Maystre of Geneva, in Paris, April 17, 1809, No. 34 (1320 francs, Hazard, junior).

A. J. Essingh, Cologne, September 18, 1865, No. 193.

284. The Fishmarket.—A stout Dutch woman, holding a little girl by the hand, is buying a turbot. She wears a green jacket trimmed with white fur, and a skirt covered with a light muslin apron. The fishwoman wears a black cap, a red under-skirt, and a black jacket. Beyond her stall is seen the market, the people, and a harbour.

Canvas, 22½ inches by 30 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 413.

Sale.—Henry, Paris, 1836 (900 francs).

285. The Butterman.—In the entrance-hall of a palace, in which a sentry walks up and down, a butterman has brought two small barrels which a servant-girl, with a child at her side, is examining. A lady in a silk dress, with an orange in her hand, converses with a gentleman in black, while the butterman counts his money. The light enters through a half-opened door.

Canvas, 38 inches by 32 inches.

Sale.—Martial Pelletier, Paris, April 28, 1870, No. 26.

286. SCENE IN A COURTYARD BEFORE A SMALL HOUSE (or, The Lovers). Sm. 61; Suppl. 25; de G. 6.—In front of a small house with a red roof, red brick walls, and white pilasters, a gentleman and a lady, in a red jacket and yellow skirt, are seated at a small table. The lady, sitting almost with her back to the spectator, is squeezing a lemon into a glass of wine. The gentleman, with his pipe in his right hand, looks on with interest. Behind the couple an older woman comes forward with a glass of beer. At the corner of the house to the right a servant-girl, standing on a tub, is scouring a brass pot. To the right is a wooden fence with an open garden-door, above which rise some trees. To the left of the group is a hedge with trees beyond. It is a fine and early work, dating from about 1660-65. "The brilliant sunshine of a fine afternoon lends a peculiar charm to the scene" (Sm.).

Signed on the bank to the left, "P D HOOG"; canvas, 24 inches by 18½ inches.

Imported into England by Chaplin.

In the O'Niel collection in 1832, and in the Van der Hoop collection, Amsterdam, in 1842.

Now in the Rijksmuseum, Amsterdam, Van der Hoop bequest, No. 1251 in the 1903 catalogue (formerly No. 686).

287. WOMAN AT THE WASH-TUB AND A CHILD

IN A COURTYARD.—In the left-hand corner of a courtyard, paved with bricks, and enclosed by a brick wall on the left and a house wall at the back, stands on the right a young woman in blue, facing the spectator. She is at a wash-tub, placed on a board across a barrel, and splashes the soapsuds over a little girl, seen in profile to the right, who stands in front of her to the left. In the corner a servant-girl in red, with her figure turned away to the left, draws water from a pump. The house-door is half open; a tree is trained against the wall. In the left foreground lie a broom, two pots, and a pail. Near them is an open door in the wall, through which are seen steps leading to a neighbouring house. Above the wall are seen house-roofs and trees, and the tower of the old church of Delft. In style the picture is akin to the picture in the Louvre (36).

Signed; a tall picture.

Formerly in the possession of the dealer J. Van der Kellen, in Rotterdam. Sold to Cottier, in London, about 1889.

Now in the collection of W. B. Thomas, Boston, U.S.A.

288. SCENE BEFORE AN INN.—In a courtyard the landlady, dressed in a red skirt, a blue jacket, and a brown apron, offers a glass of wine to a gentleman in brown. He sits, with his hat on his knee, leaning his right arm on a table. Behind him, facing the spectator, is another man with his hat on his head, in shadow. To the right is the inn, to the left a wall. Above is seen the evening sky. It is a late work with an unnatural effect of light, and is much damaged. The attribution to P. de Hooch is uncertain; the picture may be by Ochtervelt.

Canvas, 32 inches by 27 inches.

Now in the collection at Fredensborg Castle, near Copenhagen.

289. THE WASHERWOMAN.—Through the open door of a wash-house, built on to the wall of a house, is seen, in full light, a young woman at a wash-tub standing on a three-legged stool. By the door is a tall copper vessel with iron feet. In the left foreground a dog is lying on a chair. On the house-wall to the right is trained a slender tree, whose sunlit foliage covers the tiled roof.

Canvas on panel, 15½ inches by 11½ inches.

Now in the J. Hage collection at Nivaa, Denmark.

290. A COURTYARD WITH A SERVANT CLEANING FISH. Sm. 37, Suppl. 29; de G. 36.—In the left foreground a young lady, wearing a black velvet jacket trimmed with white fur and a reddish-brown skirt, stands, with her back to the spectator, giving orders to a servant-girl who sits beside a pump to the right cleaning fish. The pump is built on to a small outhouse; beside it is a pail. In the centre of the background is a small garden enclosed by a paling; beyond it to the right are seen some gabled houses. To the left, through a doorway, is a path, along which a gentleman is walking. [Compare 294.]

Signed "P. D. H. 1665"; panel, 29½ inches by 25 inches.

Described by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 447.

In the possession of an Amsterdam dealer in 1833 (Sm.).

Sales.—Comte de Perregaux, Paris, December 8, 1841, No. 14 (12,700 francs + 5 per cent, Paillet—for Baron Delessert, according to Sm.).
F. Delessert, Paris, March 15, 1869, No. 37 (41,000 francs).
Now in the National Gallery, London, No. 794 in the 1906 catalogue.

291. VIEW INTO THE COURTYARD OF THE FORMER CLOISTER OF HIERONYMUSDALE, IN DELFT. Sm. 50; de G. 38.—On the left of a courtyard is a porch built of red brick and stone, with an inscription let into the wall above. A woman, with her back to the spectator, stands in full light within the passage. To the right of the porch is a high fence with a vine growing over it; there is an open door in the wall to the right, from which a few steps lead down into the paved courtyard. A woman carrying a dish in her left hand descends the steps, holding a little girl by her right hand. In the right foreground are a pail and a broom. The portal with the inscription comes from the old Hieronymusdale Cloister, which stood in the Oude Delft, diagonally opposite the Nieuwstraat in Delft. The inscription, so far as it is legible, runs thus: “. . . e hyronimus dale | wilt . . . ntie . . . samheijt | begheven . . . wy | eerst dalle wijlle wij w . . . den | verheven anno 1614.” This inscription is still extant and reads in full thus:—

Dit is in sint hieronimus daelle
wildt v tot pacientie en lydtsaemheijt begeeven
wandt wij muetten eerst daellen
willen wy worden verheeven 1614.

“The composition, however uninteresting in description, is rendered in the picture magically attractive” (Sm.). [Compare 299.]

Signed to the left on the archway “P. D. H. A° 1658”; canvas, 29 inches by 23½ inches.

Mentioned by Waagen in the Peel Collection (i. 403).

Engraved by Rajon.

Sales.—De Smeth van Alphen, in Amsterdam, August 1, 1810, No. 46 (2075 florins, M. Backer or Yperen).

Backer's widow sold it in 1825 (for 10,500 florins, or £945) to Emmerson, by whom it was sold to Sir Robert Peel (Sm.).

Purchased for the nation with the Peel Collection in 1871.

Now in the National Gallery, London, No. 835 in the 1906 catalogue.

292. WOMAN SPINNING IN A COURTYARD. Sm. 27; de G. 40.—In a courtyard, seen in the light of evening, a woman sits to the right near a house door, with her back to the spectator. She wears a black bodice and red skirt, and is occupied at her spinning-wheel. From the left a servant-girl, who wears a yellow bodice and blue skirt, steps towards her, carrying a pail and a jug. Houses at the back are seen above the wooden fence which encloses the court. To the right, beyond the houses, rises the steeple of the Nieuwe Kerk at Delft, and beside it is the tower of the Delft Town Hall.

Canvas, 25½ inches by 21 inches.

Mentioned by Waagen (ii. 11).

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 98.

Sales.—In Amsterdam, October 18, 1819, No. 27 (506 florins, Hulswit).

R. Bernal, London, 1824 (£157 : 10s., Peacock).

Purchased by King George IV. (for £420).

Now in the Royal Collection at Buckingham Palace, London, No. 136 in the 1885 catalogue.

Two indifferent old copies of this picture have come up at recent sales. One, on panel, 21 inches by 18 inches, was No. 146 in the Hacker sale, Frankfort-on-Main, April 26, 1901, and No. 79 in the Zurbuch sale, Frankfort, October 30, 1901. The other, on canvas, 27½ inches by 21 inches, was No. 98 in the Krentzlin sale, Frankfort, May 13, 1897, and No. 53 in the Huene sale, Cologne, April 25, 1898.

293. WOMAN AND CHILD IN THE STREET. Sm. 15 ; de G. 39.—Beside the inner wall of a Dutch town, above which rise some picturesque houses and a church-tower, a woman walks, carrying a dish of apples. She holds out a piece of money to a child. Farther to the back a man in a black cloak is going through the town gate. The left-hand side of the picture is filled with the corner of a whitewashed house. On the wall is fixed a shelf with a jug upon it ; above is an open window with a vine-clad trellis. Its brilliant effect and luminous tone, the delicacy of its brushwork, and its great fidelity to nature, combine to make this picture one of the artist's best works.

Canvas, 30 inches by 24½ inches.

Mentioned by Waagen (ii. 105) ; by Havard (110, 2) ; and by Ch. Blanc, *Le Trésor de la Curiosité*, ii. 208.

Sales.—Helsleuter (Van Eyl Sluyter ?), Paris, January 27, 1802, No. 71 (3440 francs).

G. Müller, Amsterdam, April 2, 1827 (6000 florins, Brondgeest—according to a copy of the catalogue in the Leyden Print Room, but sold to Emmerson for 6450 florins, or £550, according to Smith).

In the collection of Alexander Baring in 1833 (Sm.).

In the collection of Lord Ashburton, The Grange ; supposed to have been destroyed in a fire at Bath House, London.

294. WOMAN AND CHILD IN A COURTYARD.—In the middle distance, parallel to the plane of the picture, is a town wall ; steps lead up to an open door, and farther on to the ramparts. To the right is an arbour, identical with that which is represented in the picture belonging to the Vienna Academy (321). In the arbour sit two gentlemen with slouch hats and a lady at their wine. Across the courtyard comes a servant-girl, wearing a light-brown jacket and a white apron over a red skirt, with a little girl at her side. She carries in her right hand a flat basket containing a loaf wrapped in a cloth, and in her left hand a jug ; she looks at the little girl, who holds a bird-cage. Both are going towards the pump, which is built against the house-wall in the left foreground. It is the same pump that is represented in the London National Gallery picture (290). In the trough is a broom ; near it are a tub and a pot. On the house-wall, the upper part of which is timbered, two creepers are trained on a lattice ; in the right foreground is another creeper with a white blossom, and the arbour is covered with foliage. The tops of trees

are seen above the town wall. The sky is full of light. The picture dates from the best period, about 1660.

Signed in full at the bottom to the left ; canvas, 29 inches by 26 inches.

Seen in March 1903 in the possession of Messrs. Lawrie, the dealers, London.

295. A Courtyard with Two Cavaliers and a Woman Drinking. Sm. Suppl. 30.—A view in a courtyard, at the end of which an open door with two steps leads into the garden at the back, the trees in which rise above the low wall. In the left foreground a man who is smoking a pipe sits in profile to the right ; he wears a black coat, a grey cloak, and a black hat. To the right, opposite him at the table, stands a woman drinking a glass of beer ; she wears a yellowish-grey jacket, a red skirt, and a blue apron. Behind the table and between the man and woman sits another man, wearing a cuirass and a hat, who faces the spectator ; he holds a mug in his hand and looks up with a smile at the woman. From the right a little girl holding a pot comes across the courtyard. In the left background is seen the tower of the Nieuwe Kerk at Delft. The picture agrees exactly with that in the collection of Lady Wantage (297), except that in the Wantage picture the figure of the man behind the table is absent. The figures are unusually small in relation to the space, but the effect of sunlight is delicately rendered.

Canvas, 30½ inches by 25½ inches.

An old copy was in a Dutch dealer's possession in 1903.

Described by Waagen (ii. 130).

Sales.—C. S. Roos, Amsterdam, August 28, 1820, No. 51 (600 or 750 florins, Van Eyk).

(Possibly) S. A. Koopman, Utrecht, April 9, 1847—if Sm. is wrong in saying that it belonged to Baron de Rothschild in 1842.

[Compare 299.]

In the possession of Baron L. de Rothschild, 1842 (Sm.).

In the collection of Lionel de Rothschild, London.

Now, probably, in the collection of Mr. Alfred de Rothschild.

296. Courtyard with a Girl.—In a courtyard at the back of a house, a little girl, holding a broom and a piece of rag, watches two chickens feeding. The open door of the courtyard looks upon a landscape.

Signed with a monogram ; canvas, 18½ inches by 16½ inches.

Exhibited at the Royal Academy Winter Exhibition, 1878, No. 106.

In the collection of Lionel de Rothschild, London.

297. COURTYARD WITH A MAN SMOKING AND A WOMAN DRINKING. Sm. 30 ; de G. 56.—This picture corresponds precisely to the Rothschild picture (295), except that the figure of the second man is here absent. It is an excellent work.

Canvas, 30½ inches by 25½ inches.

Mentioned by Waagen (Supplement, p. 131).

Exhibited at the Royal Academy Winter Exhibition, London, 1871 and 1888, No. 35 ; at the London Guildhall, 1892 ; and at the Burlington Fine Arts Club, 1900.

Sold by Smith in 1822 (for £300).

In the collection of W. Wells of Redleaf in 1833 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£540 : 15s., Farrer).

In Lord Overstone's collection in 1857 (Waagen).

Now in the collection of Lady Wantage, London, No. 108 in the 1902 catalogue.

298. YOUNG WOMAN IN A BLEACHING-GROUND WITH A CHILD. Sm. Suppl. 24 ; de G. 72.—The woman wears a red jacket with yellow sleeves and a blue skirt, and is in the act of taking linen from a basket. In the background to the right are two figures. To the left a gentleman is walking along a narrow path between trees. In the distance rise the towers of the old and new churches of Delft. One tower formerly had an opening for a clock, but this was afterwards filled up. The lighting suggests a fine summer morning. This is the finest example of P. de Hooch in Paris.

Signed at the bottom to the left "P D HOOGE" ; canvas, 29 inches by 24½ inches.

Formerly in the possession of the dealer Farrer, London.

Now in the collection of the Baron Edouard de Rothschild, Paris.

299. COURTYARD WITH AN ARBOUR. Sm. 47, Suppl. 15 ; de G. 53.—The spectator looks upon a house, built of red and yellowish-grey stone. Through it runs a lofty arched passage paved with tiles, giving a view of a canal with trees. On the steps of the archway, in the foreground, sits a little girl, wearing a grey jacket and yellow frock, with a dog on her lap. Beneath a vine-clad arbour, in a recess formed by the wall and the corner of the house, sit two men at a table. One of them wears a black hat and jacket, and grey breeches, red garters, and white stockings ; the other is dressed in brownish grey. In front of the second man stands a woman with a glass of wine in her hand ; she wears a white bodice, a blue petticoat, and, turned up over it, a light purplish-grey skirt. A grey cloak, a black bandolier, and a sword hang on a red window-sill to the left. Various objects, among which are a cask and a pot, add to the picturesque effect of the scene, which is brightly illumined by daylight. The courtyard is paved partly with yellow bricks, partly with grey stone. The whole picture is luminous in tone, but the lights and shadows in the passage are too slightly contrasted. Above the archway is the same inscription as in the London National Gallery picture (291), to which this forms a pendant. Of the five-line inscription only fragments are legible, as follows :—(1) . . . ; (2) wy ; (3) sa ; (4) w . . . wy ; (5) willen wy . . . 1614. [Compare the inscription in 291.]

Signed, on the doorpost in the middle, "P D H 1658" ; panel (Sm. says canvas), 26½ inches by 22½ inches.

Mentioned by Waagen (Supplement, p. 323).

Exhibited at the British Gallery, London, 1839, and at the Royal Academy Winter Exhibition, London, 1881, No. 101.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817.

Bought in Berlin, a few years before 1833, by Edward Solly.

Sale.—Edward Solly, London, 1837 (£535 : 10s.).

In the collection of George Byng in 1842 (Sm.).

Now in the collection of the Earl of Strafford, Wrotham Park, Enfield.

According to Sm. a replica, somewhat lighter in tone and with some trifling variations in the details, was brought from Holland to England by Chaplin in 1839; it had formerly been in the possession of S. A. Koopman, Utrecht.

It may probably be identified with the picture belonging to Mr. A. de Rothschild (295).

300. Woman at the Wash-tub.—In an interior stands a woman at the wash-tub. An open door looks into a courtyard, where a servant-girl stands. The whole scene is very naturally rendered.

Panel, 23 inches by 18 inches.

Sales.—Jan Danser Nijman, Amsterdam, August 16, 1797 (15 florins, Roos—who bought the other De Hooch in this collection for 400 florins) (*see* 30).

Herman 'ten Kate, Amsterdam, June 10, 1801, No. 115 (21 florins, Josy).

301. A Courtyard with a Sportsman and a Woman resting.—In the foreground is a dog near some rushes.

Sale.—J. E. Grave, Amsterdam, May 5, 1806, No. 68.

302. Courtyard with Figures.—A vista, with an effect of sunlight.

Sale.—C. H. Schultz, Amsterdam, July 10, 1826, No. 151 (20 florins, Roos).

303. Scene in a Courtyard. Sm. 53; Suppl. 23.—By a red fence at the side of a courtyard, beyond which is a red barn, stands a bench, with a kettle upon it. Near it is a woman holding a pail and a broom. An open door in the fence looks down a pathway, planted with trees, leading to a meadow. In the foreground are some fowls. The sunlight is well rendered.

Canvas, 19½ inches by 16½ inches.

Sale.—Jonkheer J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 26 (2025 florins, J. N. Hulswit).

304. Scene in a Courtyard. Sm. Suppl. 16.—In a courtyard is a lady holding a child and at the same time caressing a pet dog. Near her is a servant-girl busy with some fish. Through the doorway of an adjacent house another servant-girl is seen engaged in cooking. On the other side is an avenue, along which comes a page. The scene is illumined by sunlight.

Canvas, 31 inches by 25 inches.

In the collection of the Rev. J. Clowes, Manchester, in 1842 (Sm.).

305. The Game of Golf.—In an entrance-hall paved with red tiles a little girl carrying a golf-club stands with her hand on the latch of an open door. She looks at a boy who is playing golf in the courtyard. In the distance is a village.

Panel, 25 inches by 18 inches.

Formerly in the collection of Count von Fries, Vienna.

Sales.—Héris of Brussels, in Paris, June 19, 1846, No. 27.

Piécard of Valenciennes, in Paris, March 21, 1860, No. 29.

Sir H. H. Campbell, in London, 1867 (bought in for £63).

306. Man and Woman in an Arbour.—To the right are a man and a woman in an arbour. He is seated, quietly smoking a pipe, which he holds in his right hand; he wears red breeches, white gaiters, and light brown shoes. Before him, to the left, stands the woman, in a red jacket trimmed with fur; she has a glass in her left hand and a jug in her right, and seems to be about to drink his health. The house is not represented, and there is no vista. Dr. Bredius considers the picture genuine.

Formerly in the Sellar collection, London.

Sale.—D. Sellar, London, June 6, 1889, or March 17, 1894.

306a. A Lady and a Cavalier.—With the landlord in the courtyard of an inn.

17½ inches by 15 inches.

Sales.—Sir Henry Meysey Thompson and others, in London, March 16, 1901, No. 82.

Duke of Marlborough and others, London, May 14, 1904, No. 50.

307. DEPARTURE FROM A COUNTRY HOUSE. De G. 44.—Two ladies stand before a waggon. A gentleman in red plays with a dog. Three other figures stand farther back. A boy comes forward with a jug. To the right is the house. In the middle of the background is the gate of the park. It is a very late work.

Canvas, 25½ inches by 32 inches.

Sale.—Bell, London, 1881 (£105, Partington).

In the collection of C. T. D. Crews, London.

308. THE GAME OF SKITTLES. Sm. 58 and 59; de G. 15.—In the centre foreground the ninepins are set up. To the right of them stand a lady and a gentleman conversing; the lady is dressed in yellow silk, and the gentleman, with his back to the spectator, is in light grey with a slouch hat. To the left is another gentleman, wearing a light blue costume lined with red, and holding his hat under his arm; behind him stands a lady in a black jacket and orange skirt, with her back to the spectator. To the right is a garden of lilies and other flowers, with a stone figure of Cupid among them, and trees at the back; to the left are high trimmed hedges, through which a soft light penetrates. In the centre of the middle distance is a sunlit mansion; in front of it is a trellised arbour in which are two cavaliers. One has just entered; the other, who is seated, was an after-thought of the painter, as the lines of the architecture are seen through his figure (cf. the maid-servant in 183). It is an early work.

Signed, by the flower-bed to the right, "P D Hoogh" (the last four letters are a later addition); canvas, 26 inches by 24 inches.

Mentioned by Bürger, *Trésors d'Art*, 1862, p. 318, and by Waagen, *Supplement*, pp. 294-5.

Exhibited at Manchester, 1857.

Sales.—(Probably) In Amsterdam, April 26, 1769, No. 51; but that was said to measure 32 inches by 28½ inches.

Emmerson, London, 1829 (£178:10s.).

(Possibly) George Morant, 1832 (£220:10s.); but Sm. considered this to be a replica, "much more elaborate in the finishing," and with several minor variations.

Afterwards in the collection of Mr. John Walter, Bearwood.

In the collection of the late Ferdinand Rothschild at Waddesdon Manor.

309. WOMAN WITH A GLASS OF WATER, AND A CHILD. Sm. 42 and Suppl. 14; de G. 73.—This is a view in a Dutch garden on a fine evening. To the left is part of a house. A lady, wearing a red jacket, a brown apron, and a white cap, comes from the house with a glass of water in her hand towards a little girl in a brown frock with a white cap and collar, who stands on a path with her back to the spectator. Near a doorway at the end of the garden two gentlemen and a lady are conversing. Beyond them are some low houses with gabled roofs and trees. To the left is a bench, with a jug under it. On the path are a rake and a spade. The sky is clear. The picture dates from the good early period. ~~2270M~~

Canvas, 25 inches by 23½ inches.

In the Van Loon collection, Amsterdam, in 1842 (Sm.).

Now in the collection of Baron Edouard de Rothschild, Paris.

The pendant (11), an "Interior," was also in the Van Loon collection, but was not to be seen in that of Baron E. de Rothschild.

309a. A Flower Garden.

Inventory of sale, Antonie Rinck, Amsterdam, August 27, 1661 (communicated by Dr. A. Bredius).

309b. A Company before a House.

Inventory of sale, Hendrik Moller, Amsterdam, June 25, 1677 (communicated by Dr. A. Bredius).

310. Garden Scene.—Before a country-house stand a man and a lady, playing. Another lady walks in the flower-garden. [Compare 312.] Panel, 19 inches by 16½ inches.

Sale.—C. Ploos van Amstel, Amsterdam, March 3, 1800, No. 12 (21 florins, Coclers; according to Havard, 125, 1).

311. An old Dutch Dwelling-House with four Figures.—The light falls from above towards the background. It is an excellent, beautiful, and delicately painted work.

Canvas, 29½ inches by 40 inches.

Sale.—Frau J. Stinstra, Amsterdam, July 2, 1829, No. 74 (1800 florins, Brondgeest).

312. View of a Mansion and Flower Garden on a Summer Morning. Sm. Suppl. 17.—A lady in a blue jacket and red skirt is walking with a dog along a garden-path towards a house, whose owners

stand near the entrance. The gentleman plays a flute ; the lady listens to him. On the other side is a wall, with a trellis overgrown with creepers ; behind it are trees. In the foreground, beside the path, are rose-bushes and other flowers, whose colours sparkle in the sunlight. "This appears to be an early work, as it is painted in a neat and careful style" (Sm.).

Panel, 20½ inches by 16½ inches.

Brought to England by Woodin, 1840.

Exhibited at the British Gallery.

Compare the picture of the Ploos van Amstel sale (310).

In the collection of Edward N. Denny, in 1842 (Sm.).

Sale.—Mrs. John Ashley, London, May 31, 1907, No. 40 (£630, Agnew).

313. A Game of Ball in the Park of a Country House.

Canvas, 26 inches by 28½ inches.

Exhibited in the Champs Elysées, Paris, 1866.

In the collection of the Marquis de Colbert Chabaunais, in 1866.

314. A Hawking Party.—[Compare 315a.]

Sale.—J. Harding, in London, 1885 (£86: 2s.).

315. YOUNG WOMAN SITTING IN A BALCONY.—There is a view across a park. The lady wears a white silk dress and a grey bodice. She has taken an apple from a white china plate on a table beside her. The picture is genuine, but has been repainted.

Signed on the balustrade of the balcony, "P. H." ; canvas, 8½ inches by 6½ inches.

Exhibited at The Hague, May 1890, No. 43.

In the possession of A. Philips of Maastricht.

Sale.—Philips-Neven, in Cologne, March 24, 1892, No. 57.

315a. A Pleasure Party with Horses and Dogs.—They halt at the entrance to a park and converse with a wayfarer.

Sale.—George, Earl of Egremont, in London, May 21, 1892, No. 59.

Compare the picture of the Harding sale, 1885 (314).

315b. Park of a Dutch Mansion with Figures.

Sale.—Oxenbridge, in London, December 9, 1899, No. 65.

316. Ladies in a Garden.—In the right foreground of a garden laid out in the French style stand two well-dressed young ladies. One has her back to the spectator, but turns her head towards him ; the other holds some flowers. Behind them to the right a cavalier, or a gardener, wearing a large hat, is on his knees picking flowers. To the left of the ladies a straight path leads away into the distance, where a gentleman is seen approaching ; in the foreground is a wheelbarrow full of plants. In the left foreground two young women stand at the garden-door close to a girl with bare feet, who carries two large baskets by a yoke. One woman takes something from the baskets. In the background to the right is a mansion with a flight of steps, upon which a gentleman is standing. In a flower-bed in front of the house is a nude statue of Flora. The garden is

surrounded with trees ; in the centre is a tall straight fir. The attribution to P. de Hooch is doubtful.

The picture is broad in proportion to its height.

Sale.—John Rogers, in London, April 30, 1847, No. 194 (£82 : 19s.).

In the possession of a London dealer about the year 1900.

317. VIEW OF DELFT AFTER THE EXPLOSION OF 1654.—Behind some shattered houses rises the Nieuwe Kerk, with its broad side towards the spectator. To the left are two tall trees, whose foliage is excessively brown. Beyond them, along a wooden fence, are other trees and houses. To the left are walking a well-dressed citizen and his wife, both dressed in black and white, with a touch of red in the costume. The lady points to a boy wearing a yellow jacket and a red cap, who sits by the roadside on the right, with his arm in a sling. Near the boy, and with his back to the spectator, is a little girl, dressed in green and dark lilac, with a hoop. In the background to the right among the ruins are two gentlemen, respectively dressed in black and in yellowish brown. It is not a very pleasing picture, for it has so little colour. The woman's face, especially, has been over-cleaned. In many places a different composition shows through the paint.

Traces of a signature in the right-hand bottom corner ; painted in 1654 ; canvas, 26 inches by 27½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 221.

In the collection of L. Nicholson, London, 1899.

Afterwards in the collection of Arthur Douglas, London, 1902.

Now in the possession of F. Kleinberger, the Paris dealer.

318. The Lazar House (in Delft).

Sale.—In Amsterdam, March 28, 1708 (Hoet, i. 115), No. 87 (7 florins 10).

319. VIEW OF A DUTCH TOWN.—Picturesque red brick houses on both sides. In the background a church built of stone. Some figures.

Signed ; 46½ inches by 41 inches.

Sales.—John Pemberton, of Heywood, in London, June 2, 1890, No. 93.

In London, June 2, 1894.

320. A Pasture in the Neighbourhood of Delft, with Cattle and Figures.

21 inches by 26½ inches.

Sale.—In London, June 20, 1903, No. 90.

321. FAMILY IN THE COURTYARD OF A HOUSE.

De G. 87.—Three women and four men are assembled in a courtyard, on the right of which is the town wall. A fifth man is going away through the adjacent garden, upon which a wooden door opens in the middle distance. Three of the principal figures—a grey-bearded old man in dark clothes with a black cap, and two elderly women in black with white caps and collars—are seated on the right, in front of an arbour, at a table

on which stands a dish of grapes and peaches. On the tiled pavement a watch-dog lies at the feet of one of the women. From the left come a man and a woman; the man is in black, with a broad-brimmed hat, and rests his right hand on his hip; the woman wears a red petticoat trimmed with gold lace, a bodice of brocade, a black hood, and pearls in her hair and ears, and holds a peach in her left hand. Farther back in the middle of the picture stands a fair-haired young man, facing the spectator; he wears a broad-brimmed hat, a light grey doublet and riding-cloak, pale blue breeches, and black and white rosettes on his shoes. An older man, dressed in similar fashion, but more simply, comes down a wooden staircase on the right. The tendrils of a creeper growing on the town wall over-spread the arbour. To the left of it is a rose-tree in full bloom on the fence. In the background are seen some gables and the tower of the Nieuwe Kerk in Delft. The lighting is uniform in quality. Signs of an alteration in the design may be seen to the right of the leg of the man standing on the left; and the old man on the right appears to have been once seated at a lower level. It is a good work of the first period. [Compare 294.]

Canvas, $45\frac{1}{2}$ inches by $38\frac{1}{2}$ inches.

Long ascribed in error to J. Vermeer by *Erasm. Engert*, *Waagen*, and *Bürger* (*Gazette des Beaux Arts*, 1866, p. 550, No. 13).

Presented by *Graf Lamberg* in 1821, as a *Terborch*, to the *Akademie der bildenden Künste*, Vienna, where it is No. 715 in the 1900 catalogue.

322. A Family Piece.

Canvas, 40 inches by 34 inches.

Sale.—*Jakob Hendrik Viet*, at The Hague, September 25, 1780, No. 68 (24 florins, Van Denemarke).

It is not clear from the words of the catalogue—"buiten de lijst"—whether it was measured with or without the frame; in the latter case it may be identical with the picture of the Dundas sale, London, 1794 (322*a*), assuming that the dimensions are reversed.

322*a*. The Van Willemsdorp Family.—[Compare 322.]

36 inches by 42 inches.

Sale.—*Sir L. Dundas*, London, 1794 (£6:6s. or £12).

323. *Portrait of a Prince of Orange*.—A young prince of the house of Orange sits on a stone step making a dog dance.

Canvas, 36 inches by 24 inches.

Sale.—In Paris, January 25, 1813, No. 57 (79 francs).

324. *Portrait of a Young Lady as Juno*.—The hands are visible. On the horizon are two flying swans.

Canvas, 12 inches by $9\frac{1}{2}$ inches.

Sale.—In Leipzig, March 31, 1845, No. 219.

324*a*. *Portrait of a Lady*.

Exhibited at Leeds, 1868, No. 747.

Then in the collection of *Sir C. W. Dilke*, Bart.

324b. Portrait of a Woman.—A woman in black, with a broad white satin collar and a white cap, stands at a table covered with a red cloth on which she lays a prayer-book.

Panel, 25½ inches by 19½ inches.

Sale.—At Bonn, September 11, 1891, No. 12.

325. [Identical with 315.]

326. Portrait of a Child.—A little girl, seen to the knees, stands with a bird in her hand before a curtain that is half-drawn back.

Canvas, 21½ inches by 16 inches.

Sale.—Hammer, Cologne, October 5, 1894, No. 115.

327. The Artist with wavy Hair.

31 inches by 26 inches.

Sale.—In London, December 21, 1901, No. 91.

328. Portrait of a Lady, full length.—In a room stands a lady, slightly turned to the right and holding a fan in her left hand. She wears a light red skirt, a long black jacket, and a white collar. In the background to the left a chest stands against the wall; above it hangs a map. Through an open door in the background to the right is seen another woman.

Signed at the foot, "P. v. H. 16—"; panel, 14 inches by 11 inches.

Sale.—Lachmann and others, in Munich, June 2, 1902, No. 219.

328a. A Scene by Lamplight.

Sale.—Cornelis Dusart, painter, in Haarlem, August 21, 1708, No. 210.

328b. A Scene by Candlelight.

Sale.—In Amsterdam, March 25, 1728, No. 83 (3 florins).

328c. A Picture.

Sale.—In Amsterdam, May 16, 1730, No. 37 (6 florins 15).

328d. A Picture.

Sale.—Strutt Derby, in London, June 22, 1889 (£399).

329. A Woman putting on red Socks.—A woman with bare feet is putting on a pair of red socks. A dog lies on the bed.

According to Dr. A. Bredius, a copy of a notable lost picture by De Hooch. In the possession of Madame de Clercq, in Amsterdam.

CHRONOLOGICAL TABLE OF THE PICTURES THAT BEAR DATES OR MAY BE DATED

1654. 317. View of Delft after the Explosion of October 12, 1654. In the possession of F. Kleinberger, the Paris dealer.
- 1656(?) 40. Woman and Servant-Girl by the Fireside. In the possession of Ch. Sedelmeyer, the Paris dealer, 1898.
1658. 6. Woman with a Baby in her Lap, and a little Girl. In the collection of Albert von Oppenheim, Cologne (pendant to 1).
1. A young Woman at a Pantry-door with a Child. In the Rijksmuseum (pendant to 6).
108. The Slippers. In the possession of Ch. Sedelmeyer, 1898.
254. The Card-Players. At Buckingham Palace.
268. Paying the Hostess. In the collection of the Marquess of Bute.
291. View into the Courtyard of the former Cloister of Hieronymusdale in Delft. National Gallery, London.
299. Courtyard with an Arbour. In the collection of the Earl of Strafford.
1663. 25. The good Housewife. In the Six collection, Amsterdam.
33. Woman peeling Apples. In the Wallace Collection, London.
1665. 290. A Courtyard with a Servant cleaning Fish. National Gallery, London.
1670. 121. The Duet. In the collection of P. Errera, Brussels.
132. The Music Party. In the possession of Ch. Sedelmeyer, 1902.
173. Young Lady in a Vestibule receiving a Letter. Rijksmuseum.
1674. 105. Gentleman at Table. Weinhausen sale, Cologne, 1890.
1675. 197. The social Party. In the collection of Rodman Wanamaker, Philadelphia.
1676. 104. The Notary. Beurnonville sale, Paris, 1881.
1677. 122. The Music Party. In the collection of Baron Steengracht, The Hague.
- 1683(?) 175. A Girl and a Gentleman at Table [date dubious]. In the possession of Mos, Arnhem.

A COMPARATIVE TABLE

FOR IDENTIFYING IN THIS CATALOGUE THE PICTURES DESCRIBED BY SMITH,
AND BY HOFSTEDE DE GROOT (IN *Oud Holland*, vol. x. 1892, p. 178).

Note.—To find the new number of a picture described by Sm., or by de G. (Hofstede de Groot), look for his number in the left-hand column; the new number will then be in the same horizontal line—in the second column if Sm. describes the picture in vol. iv., in the third column if Sm. describes it in his Supplement, in the fourth column if de G. describes it in *Oud Holland*, vol. x. Thus, to find Sm. 16, look for 16 in the left-hand column; the new number of this picture, in the second column, is 6. Again, Sm. Suppl. 16 is now 304, the number given in the third column; while de G. 16 is now 3, the number given in the fourth column.

	Sm.	Sm. Suppl.	De G.		Sm.	Sm. Suppl.	De G.
1	268	= Sm. 3	(¹)	17	223 ^a	312	191
2	195	27	(¹)	18	291	61	26
3	71	41	1	19	17	(⁸)	(⁹)
4	= Sm. 3	59	2	20	126	108	120
5	255	279	71	21	189	235	5
6	239	113	286	22	35	= Sm. 51	(¹⁰)
7	166	121	173	23	19 and 52	= Sm. 53	110
8	(²)	23	(³)	24	(¹¹)	298	(¹²)
9	3	158	(⁴)	25	1	= Sm. 61	122
10	62	= Sm. 28	(⁵)	26	264	= Sm. 9	182
11	30	= Sm. 36	(⁶)	27	292	= Sm. 63	(¹⁸)
12	66	= Sm. 31	265	28	182	161	111
13	144	136	25	29	78	= Sm. 37	266
14	38	= Sm. 42	(⁷)	30	297	295	6
15	293	= Sm. 47	308	31	2	124	124
16	6	304	3	32	230	...	125

¹ Two views of ruins, with false signatures, dated 1656; now in the Suermondt Museum, Aix-la-Chapelle; not by P. de Hooch.

² By Vermeer.

³ A so-called Portrait of the Artist, in the collection of Van Limbeeck and Sigault, Amsterdam, 1834; not by P. de Hooch.

⁴ A Couple at Music, in the Van der Hoop collection in the Rijksmuseum, Amsterdam, with a false signature; not by P. de Hooch. It was also wrongly connected with Koedijck.

⁵ Woman at the Spinning-wheel, in the Rijksmuseum, Amsterdam; bought in 1882 as a P. de Hooch; now rightly attributed to Es. Boursse.

⁶ The Pearl Necklace, in the collection of A. Bredius, The Hague, is by P. Janssens. See *Oud Holland*, vol. ix. 1891, "The painter Janssens, a follower of P. de Hooch," by Hofstede de Groot, No. 11.

⁷ Interior, formerly in the Kums Museum, Antwerp, is by Vrel. See *Fahrbuch der kgl. preussischen Kunstsammlungen*, 1903, *The Koedijck Puzzle and its Solution*, by C. Hofstede de Groot.

⁸ A Man smoking and a Maid-servant is by P. Janssens; it was last seen in the sale of P. Foucart, Valenciennes, October 1898. See also *Oud Holland* list, No. 14.

⁹ The Good Housewife, with the false monogram "P. D. H.", in the collection of Otto Wesendonck, now exhibited at the Kaiser Friedrich Museum, Berlin, is by Es. Boursse.

¹⁰ A Woman Sewing, in the Darmstadt Museum, is attributed to Samuel van Hoogstraten.

¹¹ A Girl sweeping a Room was by P. Janssens; this is shown by the copy, made by C. R. Leslie in 1831, and sold at Christie's, January 14, 1899. See *Oud Holland* list, No. 13.

¹² Woman Reading, in the Städel Institute, Frankfort-on-Main, is by P. Janssens. See *Oud Holland* list, No. 7.

¹³ Interior, in the Glitza collection, Hamburg, is not by P. de Hooch.

	Sm.	De G.		Sm.	De G.		De G.
33	256	28	52	= Sm. 9	189	71	74
34	192	126	53	303	299	72	298
35	122	29	54	10	34	73	309
36	84	290	55	= Sm. 29	33	73 ^a	11
37	290	183	56	55	297	74	(19)
38	25	291	57	112	73	75	41
39	28	293	58	308	128	76	133
40	(14)	292	59	= Sm. 58	129	77	(20)
41	(15)	254	60	188	256	78	(15)
42	309	(16)	61	286	135	79	282
43	11	268	62	36	35	80	239
44	240	307	63	157	176	81	(21)
45	34	186	64	231	(14)	82	42
46	186	195	65	61	171	83	13
47	299	187	66	280	(17)	84	198
48	254	10	67	= Sm. 3	194	85	275
49	183	169	68	194	36	86	199
50	= Sm. 18	113	69	...	255	87	321
51	173	197	70	...	(18)		

¹⁴ Woman reading a Book, in the Aeltere Pinakothek, Munich, is by P. Janssens. See *Oud Holland* list, No. 8.

¹⁵ The Man bringing a Letter, in the Leuchtenberg collection, St. Petersburg, is by P. Janssens. See *Oud Holland* list, No. 10.

¹⁶ The Woman making Lace, at Buckingham Palace, is by P. van Slingelandt.

¹⁷ The Woman playing Music, in the Nantes Museum, is not by P. de Hooch.

¹⁸ The Girl sweeping a Room, in the collection of the Marquis d'Aoust, Paris, is by P. Janssens.

¹⁹ The Girl sweeping a Room, in the collection of M. Rickoff, Paris, is by P. Janssens—a pendant of the Munich picture above (14). See *Oud Holland* list, No. 9.

²⁰ The Woman making Lace, in the Hermitage Palace, St. Petersburg, is not by P. de Hooch.

²¹ The Girl sweeping a Room, in the Petit Palais, Paris, Dutuit collection, is a replica of the picture by P. Janssens in the Rickoff collection named above (19). See *Oud Holland* list, No. 9 A, B, C.

SECTION V

CAREL FABRITIUS

THE date of Carel Fabritius's birth cannot be precisely determined, in spite of the very careful researches made in archives during the past decade. It has still to be deduced from the statement made by Bleijswijck, in his description of Delft in 1667, that the master was about thirty when he was killed in the explosion at Delft, in October 12, 1654. Thus Fabritius was born about 1624-25. The document stating that on April 24, 1643, Fabritius, then living in Amsterdam, was a widower with a little daughter, need not conflict with Bleijswijck's date, since it is by no means unlikely that the painter was married at eighteen. The remark of Hoogstraten, that he worked with Fabritius in Rembrandt's studio from January 1641 onwards, can also be reconciled with the suggested date of birth. There would be no cogent reason for questioning that date if the signed portrait of Abraham de Notte, in the Rijksmuseum at Amsterdam—which cannot be the work of a lad of fifteen—was not dated 1640. If this date is genuine, Fabritius must have been born about ten years earlier than Bleijswijck would lead one to suppose; and Hoogstraten, writing in 1678, must have made a slip in speaking of Fabritius as a pupil in Rembrandt's studio, whereas he frequented it only as a fellow-artist out of attachment to his old master. But it is also possible that the date on the Amsterdam portrait has been altered in retouching, and that the last figure should be a "6" or a "9"; the suggestion is not at all improbable, since the background of the portrait has been largely repainted by a later hand. In this case the accepted date of Fabritius's birth, about 1624-25, would hold good. The question can only be solved by a careful examination of the figures on the portrait.

Nothing is known as to the master's birthplace. He was not a native of Delft. Bleijswijck expressly describes him as a stranger among the Delft artists. When he entered the Delft painters' guild, October 29, 1652, he paid the fee of twelve florins usually exacted from strangers who had settled in the town.

The few documentary references to Fabritius are easily summarised. The record of the inventory taken on April 24, 1643, in the interest of Fabritius's little daughter, is also the last reference to him as a resident of Amsterdam. On August 20, 1650, he married Agatha van Pruijssen, widow of Volckerus Vosch, in Delft. On February 7, 1653, he was a

debtor of Jasper de Potter, in Delft. On August 9, 1653, he witnessed an acknowledgment of a debt for the painter Egbert van der Poel, in Delft. On September 24, 1654, he was himself again in want of money. He was stricken down on October 12, 1654, at the moment when he was painting a portrait of the sexton Simon Decker. Six or seven hours after the explosion he was rescued from the ruins; he was still living, but died soon after. On October 14 he was buried in the Oude Kerk, at Delft. He gained a posthumous reputation through the verses published in memory of him by the bookseller Arnold Bon, to which reference will be made in the biography of Vermeer. Fabritius's widow, in signing an acknowledgment of debt on February 25, 1655, described her late husband as painter to the Prince of Orange.

That Fabritius was a serious and cultivated artist may be seen—quite apart from his works—in the conversation of Rembrandt's pupils on art which is reported by Hoogstraten. One need not doubt that Fabritius was a pupil of Rembrandt, although a comparison of his known works with those painted by Rembrandt about 1640 shows hardly any points of contact in style. The portrait of *De Notte* is the earliest existing work by Fabritius; it shows him as a mature painter, whose artistic method, especially in the treatment of light, was the direct opposite of Rembrandt's. For Rembrandt in his portraits causes the heads to shine out from a background that is either dark or in strong chiaroscuro; Fabritius, on the other hand, makes his heads dark on a light background, in accordance with the artistic manner of Vermeer. The light is that of a bright day, in which the modelling is given without vivid contrasts of shadow. The same principle of dark on light is expressed in Fabritius's genre-pieces, which in regard to their subjects also betray an artist who differed widely in temperament from Rembrandt.

The four dated pictures by Fabritius do not enable us to reconstruct his artistic development. We can form no idea of the architectural perspectives, which are so highly praised by Hoogstraten, and to which the artist chiefly owed his reputation. But the pictures still in existence suffice to prove that Fabritius, though he died prematurely, was an artist of the very first rank. The three genre-pieces at Schwerin, at Innsbruck, and in Sir William Eden's collection at Ferry Hill, the "*Goldfinch*"—unique in Dutch art—at the Mauritshuis, and the three portraits at Amsterdam, Rotterdam, and St. Petersburg, afford evidence enough that Fabritius is deserving to be named in the same breath with Rembrandt his master, and with Johannes Vermeer his great pupil.

A CLASSIFIED SUMMARY OF THE CONTENTS

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| III. GENRE-PIECES, 4-5 <i>a</i> . | VIII. LANDSCAPE, 19. |
| IV. PORTRAITS, 6-15. | IX. UNDESCRIBED PICTURES, 19 <i>a</i> -19 <i>c</i> . |
| V. ANIMALS, 16. | |

CATALOGUE RAISONNÉ

1. **TOBIAS AND HIS WIFE.**—In an open place overgrown with vine in front of their house, Tobias and his wife are seated on a bench by the sunlit wall, in the centre of the picture. Tobias, wearing a large cloak, rests his feet on a stool and folds his hands in prayer; he turns his head away from his wife who sits beside him to the left. The woman, who wears a dark cap and holds a reel, turns three-quarters right and appears to be arguing with her blind husband, to convince him of her innocence in regard to the kid which stands farther back to the left under a hedge. Above the hedge is seen a landscape with a building to the right. Tobias's dog sleeps at his feet. His stick stands against the wall near the door. The picture was one of the artist's last works. It was long regarded as a Rembrandt, and was etched as such by G. F. Schmidt, 1773.

Canvas on panel, 25½ inches by 28 inches.

Described by Sm., from the etching, as Rembrandt, No. 48.

Sale.—Gerard van Oostrum, The Hague, September 23, 1765 (Terwesten, 489), No. 18 (50 florins); as by Johannes Fabritius.

In the collection of the director Cesar, Berlin, 1773.

Sale.—(Probably) J. C. Werther, Amsterdam, April 25, 1792, No. 212; measuring 18 inches by 22 inches.

In the collection of G. von Prohaska, Vienna, 1820.

In the collection of J. Tschager, Vienna.

Now in the Ferdinandeum, Innsbruck, Tschager bequest, No. 600.

2. **The Beheading of John the Baptist.**—The figures are three-quarters length. In the centre of the picture, behind the nude corpse of John, which is strongly foreshortened, stands the executioner. He holds in his left hand a dish with the severed head, and in his right hand the sword. He wears a shirt, open at the throat, and with the sleeves turned up. A bristly beard surrounds his red face. His head is wrapped round with a white cloth. He turns slightly to the right, towards Salome, who stands beside him facing to the left in profile. Salome wears a dark green costume over a white under-garment with broad sleeves, and a plumed hat. Behind her to the left the heads of a man and a woman are seen in front of a stone pilaster. Behind the executioner to the left is an old woman. The attribution to C. Fabritius is very uncertain. It was formerly called a Rembrandt, and described as such by Sm. (Rembrandt, 120) after the engraving by Claessens. For a time Willem Drost was thought to be the painter.

Canvas, 59½ inches by 48 inches.

Described by Havard (iv. 61), and by W. Bürger, *Gazette des Beaux Arts*, 1865, p. 82.

Sales.—(Probably) Amsterdam, May 16, 1696 (Hoet, i. 37), No. 76 (20 florins).

P. Fouquet, Amsterdam, April 13, 1801 (775 florins).

Removed from the National Museum, The Hague, 1808.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 921 (formerly No. 77).

3. Mars.

In the inventory of Anna van Eyck, Delft, 1669.

4. A MUSICAL INSTRUMENT DEALER AT HIS BOOTH IN THE OPEN AIR.—To the right is the south-eastern side of the Nieuwe Kerk at Delft. A street with a canal at the side of it forms the foreground; it leads over one of the high stone bridges so characteristic of Delft. It continues on the opposite side, along a row of fine gabled houses. Here and there is a solitary tree. Near the church is seen the town hall; this part of the picture is enlivened by the little figure of a woman at the water's edge. In the right hand of the picture a man sits, deep in thought, under a tent set before a wall; some musical instruments lie near him. Behind the tent is a high lattice overgrown with vine. A table with a violin upon it stands near; a lute is placed against the wall.

Signed on the wall to the left and dated 1652.

Now in the collection of Sir William Eden, Ferry Hill, Durham.

5. THE LANDSKNECHT.—On a long low wooden bench to the right sits a young landsknecht, with his morion on his head, and his right leg stretched out. He leans forward to clean the musket lying across his knees. His broad leather strap has slipped down from his left shoulder to his fore-arm; the straight sword attached to it rests between his legs. At the soldier's feet is a black dog. Behind the man is a low wall, illumined by sunlight. It ends to the left in a Roman Doric pillar, on which notices are posted; a vine grows luxuriantly over the wall. Behind it, to the right, is a staircase leading to an open door on an upper storey. Below this to the left a flat arched opening gives a view over a landscape; in the distance are seen a long low tiled roof and a larger house amidst trees. On the wall above the door is a relief, still half visible, representing St. Anthony with his pig.

Signed in the bottom left-hand corner, "C. FABRITIVS: 1654"; canvas, 27 inches by 23 inches.

Described by Parthey, i. 420; W. Bürger, *Musées de la Hollande*, ii. 173; Havard, iv. 46; Bode, *Schweriner Galerie*, 10; and Bredius, *Rijksmuseum*, 158.

Now in the Museum, Schwerin, 1882 catalogue, No. 341.

5a. Figures in a Grotto.—It is doubtful whether this was by Carel Fabritius.

Sale.—Amsterdam, March 28, 1708 (Hoet, i. 115), No. 64 (17 florins 15).

5b. A Soldier smoking.

Sale.—Amsterdam, November 23, 1729 (Hoet, i. 345), No. 37 (13 florins).

6. HALF-LENGTH PORTRAIT OF ABRAHAM DE NOTTE.—The sitter is turned to the right, with hands folded below his breast. He is dressed in black, with a white collar. His hair is dark; his beard and moustache are fairer. In the vivid colouring of the face there are many red and yellow tones. It is painted almost entirely without deep shadows on a light greenish-yellow background.

Signed at the top to the right, "Abraham de Notte, Aets 56. C. fabritius 1640 f. "; the last figure of the date is not quite clear, and ought, perhaps, to be read as a "6" or a "9." Canvas, $27\frac{1}{2}$ inches by 23 inches.

Described by Waagen, ii. 237; Moes, *Iconographia Batava*, No. 5463.

Sale.—Earl of Dudley, London, June 25, 1892, No. 6 (M. Colnaghi).

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 920; purchased in London, 1892.

7. Half-length Portrait of a Man. The sitter is turned to the right; his hands are clasped and he looks upward as if in prayer. The background is dark. The ascription to Fabritius is doubtful.

Oak panel, 9 inches by $7\frac{1}{2}$ inches.

In the Suermondt collection, Aix-la-Chapelle, 1874.

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 819a.

8. PORTRAIT STUDY OF AN ELDERLY MAN.—A half-length. The sitter is slightly turned to the left. His bearded face is slightly bent down towards the left; he looks at the spectator. He wears a brown costume with a white ruff and a broad-brimmed black hat strongly relieved against the light background. The hat-brim is cut off by the frame on both sides. It is painted in a broad and sketchy style; the grain of the wood is visible through the paint.

Oak panel, $10\frac{1}{2}$ inches by $8\frac{1}{2}$ inches.

J. Stolker copied this head for a full-length portrait drawing that was said to represent the poet Roemer Visscher (1547-1620), and to have been drawn from a picture by Frans Hals. Compare *Iconographia Batava*, 8546, No. 2.

Formerly in the collection of Matthew Anderson, Jesmond Cottage, near Newcastle-on-Tyne.

In the possession of the dealers Dowdeswell, London.

Now in the collection of C. Hofstede de Groot, The Hague.

9. HALF-LENGTH PORTRAIT OF A MAN.—He faces the spectator, but turns slightly to the right. His head is bare, and his dark brown hair falls in thick curls on his shoulders. He wears a dark brown costume cut square at the neck, showing the half-open white shirt, the neck, and part of the breast. The background is greyish green. The picture was formerly attributed to Rembrandt, until the signature was discovered in 1859.

Signed in the right-hand upper corner "fabritius"; oak panel, $25\frac{1}{2}$ inches by 19 inches.

A copy, slightly altered by the addition of a cap, exists in the Chiamonte-Bordenaro collection, Palermo; it is there ascribed to Rembrandt.

Described by Havard, iv. p. 43, etc.; and by W. Bürger, *Gazette des Beaux Arts*, 1865, p. 81.

Formerly in the Boymans collection, Utrecht.

Now in the Boymans Museum, Rotterdam, 1892 catalogue, No. 74.

10. HALF-LENGTH PORTRAIT OF A SOLDIER.—The soldier wears over a brown costume a yellowish-grey cloak fastened by a clasp on the left shoulder, a cuirass, a broad pleated collar, and a steel helmet. His hair, moustache, and beard are black. He is placed in front of a white background like "The Goldfinch" in the Mauritshuis (16) and the soldier in the picture at Schwerin (5). In the upper left-hand corner is lightly sketched a bracket, which—to judge from the line of shadow—supports an arch. From the same direction a strong light falls on the soldier's face; his forehead is overshadowed by the helmet. It is broadly painted, and full of light and vigour.

Panel, 14 inches by 11 inches.

In the collection of P. von Delarof, St. Petersburg.

11. Portrait of C. Fabritius.—[Compare *Oud Holland*, 1890, pp. 228-9.]

Inventory of Catharina Scharckens, widow of Cornelis Smout, Amsterdam, December 7, 1654.

12. Portrait of the Painter Van der Vin and his Wife.

Part of the estate of Pieter van der Vin, Delft, May 14, 1655.

12a. A large Picture with some Portraits.—Possibly by Bernhard Fabritius.

Inventory of the widow Nicolaes Duysendaelders, Amsterdam, August 27, 1664.

13. Portrait of Simon Decker (who was killed in 1654).—Unfinished.

Mentioned by Bleijswijck, *Beschryving van Delft*, 852 (1667).

Compare Moes, *Iconographia Batava*, 1916.

14. A large Picture with Three Figures.

Sale.—Dr. Martinus Birrius, Delft, 1668, to an unknown purchaser.

15. A Family Group.—The husband comes down some steps and gives his left hand to his wife, beside whom is a girl. A son sits reading at a table to the right of the steps. On the table, which is covered with a red cloth, are a skull and a large book on anatomy, which is propped up against the marble top of a fountain. From this fountain comes a jet of water which a youth, seated in the centre, catches in a basin. To the left are two little girls. Through the pillars at the back are seen a garden and a fine house.

Signed "CARO FABRITIUS 1648"; canvas, 64 inches by 94½ inches.

Described by W. Bürger, *Gazette des Beaux Arts*, 1864, p. 103, and 1865, p. 81.

Acquired in 1860 by the Boymans Museum, Rotterdam, described in the catalogue of 1862, and destroyed in the fire of 1864.

16. THE GOLDFINCH.—A goldfinch sits, turned to the light, on a perch sticking out from a grey cage, which is fastened to a sunlit wall. Signed "C. Fabritius 1664"; panel, 13 inches by 9 inches.

Described by Havard, iv. 61; by W. Bürger, *Gazette des Beaux Arts*, 1865, p. 81; and by Bode, *Schweriner Galerie*, p. 10.

Formerly in the Arenberg collection, Brussels.

Sales.—Chevalier J. Camberlyn of Brussels, Paris, 1865.

Thoré Bürger, Paris, December 5, 1892, No. 10.

Martinet, Paris, December 27, 1896, No. 16.

Now in the Royal Picture Gallery at the Hague, summary catalogue of 1899, No. 604.

16a. A Still-Life Piece.

Inventory of Pieter Moll, Delft, 1658.

17. A Still-Life Piece with a Musket.

Inventory of Geertruid Brasser, widow of Johan van der Chijs, Delft, 1692 (valued at 14 florins by Johan Vercolje).

18. A Wall Decoration with perspective Vistas.

In the house of the late pastor Valentius, Delft, in the time of Samuel van Hoogstraten, 1678 (see *Inleyding*, p. 274).

19. A large Landscape with Water and Boats.—The landscape was painted by Daniel Vosmaer, the water and boats by his brother Nicolaes. By C. Fabritius it was "met een krijtge geteykent ende so wat geretokeert"—that is to say, sketched out and afterwards given a finishing touch.

See Obreen's *Archief*, v. 167, etc.; documents of June 12 and July 13, 1666.

The picture was shown at the Delft Town Hall in February 1653 as the common property of the three painters; it was at the Prinsenhof, 1666-7, and still unsold.

19a. A Picture.

See *Oud Holland*, 1889, p. 163.

Sal.—Justus de la Grange, Delft, August 28, 1655 (40 florins, Pieter Persijn of Hoorn).

19b. A Picture.

Inventory in Delft, May 13, 1667 (note by the late A. H. H. van den Burgh, The Hague).

19c. A Picture.

See *Oud Holland*, 1888, p. 295.

Seen, shortly after the explosion of 1654, by the painter Pieter Janszoon van Asch in the house of Willem Janszoon Kronenburgh, at Delft (according to a document, September 28, 1667).

CHRONOLOGICAL TABLE OF PICTURES THAT
BEAR DATES OR MAY BE DATED

- 1640.¹ 6. Portrait of Abraham de Notte. Rijksmuseum.
1648. 19. A Family Group. Burnt at the Boymans Museum fire, 1864.
1652. 4. A Musical Instrument Dealer at his Booth in the Open Air.
Collection of Sir William Eden, Ferry Hill.
1654. 5. The Landsknecht. Schwerin Museum.
16. The Goldfinch. Royal Picture Gallery, The Hague.
13. Portrait of Simon Decker. Destroyed in the explosion at Delft,
October 12, 1654.

¹ The last figure is doubtful.

SECTION VI

JOHANNES VERMEER

JOHANNES VERMEER was born in Delft in October 1632, spent his whole life in the town, and died there in 1675. Bleijswijck's description of Delft includes a poem on the death of Fabritius, the last stanza of which says that this phoenix succumbed, to the loss of art, but that happily Vermeer appeared out of the fire and moved in a masterly way along the same course. It can scarcely be doubted that the author of these lines meant to imply that Vermeer had been the pupil of Fabritius. That painter may be traced in Delft from 1647, but it was not until October 1652 that he was elected a member of the Guild of St. Luke, which Vermeer, having completed his apprenticeship, joined at the end of 1653. His first and only dated picture, "The Procuress," at Dresden, belongs to the year 1656; this work with life-sized figures is closely related to the "Christ in the House of Mary and Martha," in the Coats collection. The portrait of a lady at Buda-Pest must, from the costume, have been painted at about the same time.

By his wife, Catharina Bolnes, Vermeer had eight children. He lived in humble circumstances, although from time to time he inherited property in right of his wife. Yet he worked with extreme deliberation and sold few pictures. On the other hand, he obtained prices for his work such as Dou alone, among the other genre-painters, could equal. To-day we know of only thirty-three pictures by Vermeer; we have more or less certain knowledge of the existence of half-a-dozen others. With a few exceptions they are all genre-pieces of small size, containing only a few figures. The "Diana," in the Mauritshuis, the attribution of which to Vermeer is not absolutely proved, contains five figures; save for this, the "Procuress," with four, contains the largest number of figures. Eighteen pictures represent only a single figure each. Vermeer's art is equally restricted in its choice of theme. He only paints peaceful scenes; he has no sympathy with hurried movement or strong emotion. Thrice he paints a man at work, twice a woman. Most of his scenes of recreation represent people playing music; others illustrate the toilet, reading, or courtship. Save in the "Procuress," Vermeer is always most careful to observe the proprieties; none of his pictures has a piquant innuendo.

His few allegories on the New Testament and on painting are unsuccessful; they are empty and tiresome.

The colour and the lighting are the two great qualities which have made Vermeer one of the most popular and most treasured painters of the Dutch school. He develops the principles of light and shade in an entirely original way. His figures, for the most part, stand out dark against a wall strongly illumined by daylight, or they are brilliantly lighted against a dark background. In both cases they are enveloped in light and air, and thus have an extraordinarily plastic effect.

The whitewashed walls and the numerous objects whose polished surfaces reflect light, such as gilt frames, metal chandeliers, porcelain jugs, varnished maps, help to increase the charm of the effect of lighting, just as the Gobelins tapestry or table-covers of Eastern carpets, the painted glass, and other things of the kind, create in combination with the costumes of the figures that wonderful harmony of colour for which the artist has become famous and popular. His favourite colour-scheme is a strong blue with a vivid lemon-yellow, but he does not avoid other combinations. And his white always has a luminous quality that is unique.

It is a peculiarity of the master that, while painting, he always sat very close to his model. For that reason a foreground is often wanting, and the figures and objects seen farther back are reduced in a very steep perspective. Vermeer very seldom introduces into his pictures those vistas from one room into another, of which Pieter de Hooch, so closely related to him in many ways, is especially fond; he paints very few genre-scenes in the open air. Yet the two views of towns which Vermeer has left are among the most remarkable creations of Dutch painting. They possess the same qualities of colour, atmosphere, and light that distinguish the interiors. A sky such as that of the "View of Delft," at the Mauritshuis, cannot be paralleled elsewhere in art.

NOTE.—The numbers added to some titles in the following catalogue refer to the earlier catalogues of Vermeer's work by Bürger (B.) and Havard (H.). See the comparative table at the end.

PUPILS AND IMITATORS OF JOHANNES VERMEER

Most of the pupils of Vermeer have been already discussed with the imitators of P. de Hooch. They need not be mentioned again. Here it may be added that a usually very feeble artist of the end of the eighteenth and beginning of the nineteenth centuries, Dirck Jan van der Laan, painted a few pictures with effects of sunlight which, during a generation of art-criticism that was imperfectly acquainted with Vermeer's art, contrived to pass as works of that great master (*see* the museums at Berlin and Aix-la-Chapelle).

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CATALOGUE RAISONNÉ

1. CHRIST IN THE HOUSE OF MARY AND MARTHA.

—The figures are life-size. On the right Christ sits in an arm-chair at a table; his head is in profile to the left. He speaks to Martha, who stands behind the table holding a basket of bread. He points out Mary to her with His right hand. Mary sits to the left at Christ's feet, leaning her head on her right hand and resting her left hand on her lap. She looks in profile to the right at Christ and listens attentively to His words. Christ has long brown curls, and wears a blue and purple dress. The type of His face and His attitude seem to recall an old Venetian picture. Martha's dress is a yellow check, with a red border and white sleeves; she wears a light yellow cap, a red fur, and a striped white waist-band. Mary is dressed in blue and red, and wears a cap striped in white and red. On the table is a white cloth, under the left-hand corner of which a Turkey carpet is to be seen. In the background is a plain brown wooden partition, with a slight effect of light to the left. Martha's left sleeve is somewhat out of tone. Still the two shades of blue are well harmonised, as well as the different shades of yellow in the cap, the basket, the table-cloth, and the faces. The clothes are very broadly painted, and the faces are rendered with broad strokes. Some repainting by the artist is to be noticed in the left hand of Christ. The index-finger, now separate, was originally close to the other fingers; the edges of the finger-nail may still be traced in the old position.

Signed in full in the lower left-hand corner, on the bench upon which Mary is sitting.

In the possession of the dealers Forbes and Paterson, London, in April 1901. Now in the W. A. Coats collection, Skelmorlie Castle, Scotland.

2. ALLEGORY OF THE NEW TESTAMENT. B. 41,

H. 46.—A woman in a blue and white dress sits on a dais, which is covered with a carpet, near a table. Her left foot rests on a globe; she lays her right hand on her breast and leans with the left on a corner of the table. She gazes upward with a devout look. On the table, which is covered with a carpet, are a cloth and an open Bible; near it are a cup and a crucifix, relieved against a strip of gilt leather on the wall. Behind the woman is a large picture of Christ crucified, with Mary and John, the original of which, by Jordaens, is now in the École Teirinck, at Antwerp. On the white and dark tiles in front of the woman lies the apple of Paradise. Farther forward a serpent coils itself; it has been wounded by a large block of veined stone and is bleeding. In the left foreground hangs a large Gobelin's tapestry, on which the figures of a horseman and of a man on foot may be distinguished. The tapestry partly covers a chair, on which is a blue cushion. An unseen window at the back is reflected in a glass ball which hangs by a blue ribbon from a cross-beam in the ceiling. A strong light falls from the left foreground on the woman.

The Gobelins tapestry is painted in a spotty manner ; the rest of the picture is fairly smooth in style. The model may have been the woman represented in the Amsterdam picture (32).

Canvas, 45 inches by 35 inches.

Sales.—Herman van Swoll, Amsterdam, April 22, 1699, No. 25 (400 florins) ; as a "Representation of the New Testament."

Amsterdam, July 13, 1718, No. 8 (500 florins).

Amsterdam, April 19, 1735, No. 11 (53 florins).

David Ietswaart, Amsterdam, April 22, 1749, No. 152 (70 florins).

Sold by the dealer Wächtler, Berlin, to A. Bredius (for 700 marks) as a work of E. H. van der Neer.

In the possession of A. Bredius ; exhibited on loan since 1899 in the Royal Picture Gallery, The Hague.

3. DIANA AT HER TOILET.—The goddess sits in the centre, facing right, on a stone bench ; a maid-servant bathes her feet. Diana wears a brown garment, leaving her breast, arms, and feet bare. The maid-servant, whose figure is cut off by the frame, wears a purple skirt and a brown bodice. Beside the goddess to the right sits one of her nymphs, wearing a red jacket and a blue skirt, who is also washing her feet. Behind her a fourth woman in a dark dress stands looking on. To the left is another nymph, with face averted ; her naked back and the golden yellow cloth which she has thrown round her form are strongly illumined. In the left corner of the foreground is a spotted dog. In the centre foreground are a small wash-basin and a towel. Behind the group are sombre bushes.

Signed on the stone block, "J. v. Meer," with the "v" and "M" joined ; but the signature is so faint that it is not absolutely certain what the letters are. An attempt has been made to alter the signature to that of N. Maes. Canvas, 39 inches by 42 inches.

The attribution of the picture to Johannes Vermeer of Delft has become more plausible since the discovery of the "Christ in the House of Mary and Martha" (1), but it is not quite fully established. The Italian influence is not shown to such an extent in any other picture. Even the painter's characteristic method of setting his figures against a light and not a dark ground is not here pursued, for the figures sink into the background. The best-preserved portion of the picture is that in which the three strong colours, yellow, red, and blue, are combined. For the rest, it has suffered much from over-cleaning ; the streaks of blue running through the yellow are disturbing. In the 1895 catalogue of The Hague the picture was still assigned to Vermeer of Utrecht ; in the last edition it was ascribed to Vermeer of Delft, of whose authorship Bredius is more firmly convinced than is H. de Groot.

Sale.—Néville D. Goldsmid, of The Hague, Paris, May 4, 1876, No. 68 (10,000 francs).

Now in the Royal Picture Gallery, The Hague, 1904 catalogue, No. 466.

4. THE ASTRONOMER. B. 35 ; H. 38.—A three-quarter length. An astronomer sits, in profile to the right, at a table covered with a Turkey carpet. On it is a celestial globe, which he turns with his left hand ; in his right he holds a little book open. A larger book, also open, is propped up against the globe ; near it are a pair of compasses

and other objects. A small quadrant hangs from the ceiling. The astronomer wears a loose grey garment with puffed sleeves; his soft cap is pushed to one side of his head, and his long curls fall down on his shoulders.

Panel, 19 inches by 14½ inches.

Compare the sale notices of 5.

Sales.—Isaac Péreire, Paris, March 6, 1872, No. 133 (4000 francs).

Kums, Antwerp, May 17, 1898, No. 114.

Now in the collection of the Vicomte du Bus de Gisignies, Brussels.

5. **THE ASTRONOMER.** B. 34; H. 37.—A young scholar, dressed in a bluish-grey dressing-gown, the turned-up edges of which show an orange lining, stands bending over a table upon which he leans with his left hand. On the table a map of the stars is spread out beside a carpet carelessly rolled up. The scholar holds a pair of compasses in his right hand; glancing up from his work he looks to the left. His insignificant features, framed in dull fair curls, are touched by the light of a grey day, which enters from a window to the left and illumines to a moderate degree the rest of the apartment. The leading of the window is the same as in the Rothschild picture (6). In the background to the left is a cupboard, on the top of which are a celestial globe and some books; to the right is an arm-chair, above which a map hangs on the grey lime-washed wall. At the edge of the right foreground is a footstool.

Signed on the upper right-hand panel of the cupboard door "J. Meer" (with the J and M joined). On the right-hand upper corner of the wall are another signature and date, which are not genuine. Compare the similar picture in the Rothschild collection, which was probably dated 1673; this must have been painted about the same time. Canvas, 21 inches by 18½ inches.

An old copy was in the sale of M. Neven, Cologne, May 17, 1879.

Sales.—Rotterdam, April 27, 1713, No. 10 (with pendant, 300 florins).

Hendrik Sorgh, Amsterdam, March 28, 1720, No. 3 (with pendant, 160 florins).

Govert Looten, Amsterdam, March 13, 1729, No. 6 (with pendant, 104 florins).

As this picture and 6 were certainly sold as pendants at the J. Danser Nijman sale, Amsterdam, 1797, it may be assumed that they were also sold together at the three sales already named, the catalogues of which give inadequate descriptions of them. But the pictures had been once separated in the meanwhile, between 1729 and 1797.

Sales.—Jacob Crammer Simonsz, Amsterdam, November 25, 1778, No. 20 (172 florins, Wubbels).

J. Danser Nijman, Amsterdam, August 16, 1797, No. 168 (133 florins).

Jonkheer J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 47 (195 florins, Nieuwenhuys).

In the Dumont collection, Cambrai, 1860 catalogue.

Sale.—Isaac Péreire, Paris, March 6, 1872, No. 132 (7200 francs).

In the collection of Max Kann, Paris.

Sales.—Demidoff, San Donato, near Florence, March 15, 1880, No. 1124.

Ad. Jos. Bösch, Vienna, April 28, 1885, No. 32.

In the possession of the dealer Ch. Sedelmeyer, Paris; and bought in 1885 by the Frankfort Kunstverein for the Städel'sches Kunstinstitut.

Now in the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 217.

6. THE ASTRONOMER. B. 36; H. 39.—An astronomer in a blue costume, seen at full length, sits at a table to the right. With his right hand he turns a celestial globe; he leans with his left hand on the corner of the table. Before him lies an open book. The table-cloth, which has a large pattern, is pushed back from the front. The astronomer's profile, the table, and the globe are brightly illumined by the light from a window to the left. A coat-of-arms, only part of which is visible, is inserted in this window. At the back is a cupboard on which are books. To the right, behind the astronomer, is a picture, cut off by the frame; it probably represents "The finding of Moses"; the back of a nude woman and two other female figures may be discerned in it. The same picture hangs in the interior represented in the Beit picture, "The Love-Letter" (35), and is there more plainly seen.

This work is very similar to "The Astronomer" at Frankfort (5). It seems to have been slightly cut down on the right, since in the Lebrun engraving more can be seen of the picture on the wall and of the chair.

Canvas, 20 inches by 18 inches.

Sales.—Rotterdam, April 27, 1713, No. 11 (300 florins, with a picture of the same subject).

Hendrik Sorgh, Amsterdam, March 28, 1720 (160 florins, with pendant).

Govert Looten, Amsterdam, March 13, 1729 (104 florins, with pendant).

In the Lebrun collection, Paris, 1792.

Sales.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 167 (270 florins).

Jan Gildemeester Jansz, Amsterdam, June 11, 1800, No. 139 (340 florins, Labouchère).

London, 1863.

In the collection of the late Baron Alphonse de Rothschild, Paris.

7. A Young Girl conversing with a Doctor. B. 22; H. 25.—A learned man stands near.

Canvas, 32 inches by 26 inches.

Sale.—J. Hulswit, Amsterdam, October 28, 1822, No. 83 (81 florins, Smart).

7a. A Nun reading.

Copper, 17 inches by 15 inches.

Sale.—Leyden, July 3, 1821, No. 35 (9 florins 15, Smart).

8. THE ARTIST AT WORK. B. 5; H. 5.—In the right foreground the artist sits, with his back to the spectator, on a stool in front of his easel. He has a mahlstick in one hand, a brush in the other. He is painting a comely girl, who stands farther back to the left. The outlines of the half-length figure are sketched in with chalk on the canvas; the master has begun to paint the garland which adorns the model's head.

He wears a skull-cap, a black costume slashed with white at the back, and a broad sash round his hips; he has red stockings and black shoes. The girl is dressed in blue; under her left arm she holds a book bound in yellow calf, and she has a trumpet in her right hand. The green of her garland has turned to blue; in the picture on the easel the leaves are represented as more blue than they really are. The girl's figure is partly hidden by a large table to the left, on which are a carpet, a plaster mask, a sketch-book, and other volumes. In front of the table is a chair; there is another chair to the right behind the easel. The left upper corner of the picture is filled with a richly worked Gobelins tapestry. The floor is paved with greyish-white tiles. A chandelier hangs from the timbered roof. On the wall is a map of the Seven Provinces. The textures are finely rendered in this work. The prevailing colour is blue; but there are also passages of brownish red, a greenish blue, a dirty yellow, and a characteristic orange—in the handle of the brush, and here and there in the map. At the top of the map is the inscription: "Nova XVII Provinciarum . . . descriptio . . . et accurata earundem . . . edit . . . per Nicolaum Piscatorem."

Signed on an inset forming part of the larger map, on a level with the girl's shoulder, "J. Ver-Meer"; canvas, 52 inches by 44 inches.

Described by Waagen, iii. 27.

After Vermeer's death the picture was in the possession of his widow, Catharina Bolnes, who gave it to her mother as security for a loan.

Now in the collection of Count Czernin von Chudenitz, Vienna, No. 117.

9. **The Goldsmith's Shop.**—In a gold- and silversmith's shop four tradesmen sit at a table. One has a touchstone in his hand, another is writing; there are also two workmen.

Canvas, 12 inches by 13½ inches.

Sale.—Barend Kooy, Amsterdam, April 20, 1820, No. 56 (21 florins, Benjamin).

9a. **A Woman weighing Gold.** See B. 26.—According to the description in the sale catalogues this picture corresponds precisely to the picture of the Nieuhoff sale of 1777 (10). The woman, however, wears a red dress and a black cap. It is stated also in this case that an open door gives a view into a second room. Moreover, the dimensions differ from those of 10.

Canvas, 24 inches by 21 inches.

Sales.—The Hague, 1780 (?), No. 97 (180 florins).

Amsterdam, June 13, 1809, No. 100 (126 florins).

10. **A Woman weighing Gold.** B. 26 and 27; H. 29 and 30.—In an interior a woman, wearing a dark blue velvet jacket trimmed with fur, stands weighing gold at a table with a blue cover. On the table is a box of pearls and jewels, near a dark blue carpet. On the wall hangs a picture of the "Last Judgment."

Signed in full; panel, 16½ inches by 14 inches.

Sales.—Amsterdam, May 16, 1696, No. 1 (155 florins, including a case).

Amsterdam, April 20, 1701, No. 7 (113 florins).

Nieuhoff, Amsterdam, April 14, 1777, No. 116 (235 florins, Van den Bogaerd).

Munich, December 5, 1826, No. 101 (800 florins); this picture bore the monogram "G. M.," and measured $15\frac{1}{2}$ inches by 16 inches.

In the Lapeyrière collection.

Sale.—Casimir Périer, London, 1848 (£141:15s., bought in by M. Casimir Périer, junior).

10a. At the Art-Dealer's.—A gentleman sits, leaning his elbow on a table, and inspects some objects of art which an art-dealer is showing him. He holds a paper in his hand.

Signed on the paper, "J. v. d. Meer"; panel, 11 inches by 10 inches.

Sale.—M. Neven, Cologne, March 17, 1879, No. 132.

10b. The Flower-Girl.—A young girl, seen at three-quarter length, stands facing the spectator. With her left hand she holds back her cloak, and with the right holds out a bunch of flowers. Behind her is a stone bridge with a balustrade, beyond which is a high wall with Roman statues. On a pedestal near the girl are a bird and a large sculptured vase with a spray of orange blossom.

Canvas, $19\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 266.

11. THE LACE-MAKER. B. 37; H. 40. — A three-quarter length. A woman, slightly turned to the right, bends her head over a light blue lace pillow on a stand in front of her, and adjusts the bobbins with both hands. She wears a yellow dress with a white collar and a greenish-blue skirt. To the left, in front of her, is a table on which are a dark blue cushion, with white and red feathers protruding from it, and a book bound in pigskin. The table-cover has a dark blue ground, embroidered with a pattern of green and yellow leaves. Apart from its brilliant execution, the picture is interesting for its subject, especially for the work-stand used by the lace-maker. The background is light.

Signed in the upper right-hand corner, "J. v. Meer," the letters, "J v M," being interlaced; canvas, $9\frac{1}{2}$ inches by 8 inches.

A water-colour copy by J. Stolker was in the sale of drawings belonging to Ploos van Amstel, Amsterdam, March 3, 1800, No. 50 (22 florins, Bolten).

Sales.—Amsterdam, May 16, 1696, No. 12 (28 florins).

Jacob Crammer Simonsz, Amsterdam, November 25, 1778, No. 17 (150 florins, Nijman).

J. Schepens, Amsterdam, January 21, 1811, No. 5.

H. Muilman, Amsterdam, April 12, 1813, No. 97.

Amsterdam, May 24, 1815 (9 florins, Gruyter).

Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 40 (260 florins, Lamme).

D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870 (7270 francs).

Now in the Louvre, Paris, 1902 catalogue, No. 2456.

12. A Young Woman sewing. B. 43.—At a window, a woman

sits sewing beside a table covered with a cloth, on which is a beer-jug. The light streams in through a window. An open door shows another room hung with gilt leather.

Canvas, 19 inches by 15 inches.

Sales.—Amsterdam, 1779, No. 105 ; according to W. Bürger.

J. Pekstok, Amsterdam, December 17, 1792, No. 70 (30 florins).

12a. A Lady making Lace.—She sits at a table. It is finely painted. By Vermeer or in his style.

Panel, 9½ inches by 8 inches.

Sale.—D. de Jongh, Rotterdam, March 26, 1810, No. 51.

12b. A Woman making Lace.

20 inches by 16 inches.

[Possibly identical with 12.]

Sale.—Hoorn, July 8, 1817, No. 135 (7 florins 5).

12c. A Woman making Lace.—Fine in the effect of light, brown, and vigorously painted.

Panel, 12 inches by 10½ inches.

Sale.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 81 (15 florins 10, Brondgeest).

12d. Woman and Boy sitting by the Fireside in a Room.

Panel, 24 inches by 18 inches.

Sale.—A. van Beestingh and others, Rotterdam, April 30, 1832, No. 11 (190 florins, Lamme).

13. A Woman at work, with a Child. B. 18 ; H. 21.—A woman in a silk dress trimmed with fur sits working at a table in an interior. A little girl offers her an apple.

Canvas, 37 inches by 24 inches.

Sale.—Roos, Amsterdam, 1841 ; according to W. Bürger.

13a. A Woman with Needlework on her Lap.—She looks at a child seated on the ground near her. By Vermeer or in his manner.

Panel, 36 inches by 26 inches.

Sales.—(Supplementary) P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 218 (26 florins 50, Roos).

J. A. A. de Lelie and others, Amsterdam, July 29, 1835, No. 280 (63 florins, De Lelie).

14. Woman and Child.—In the background of a room is a young woman, brightly illumined by the light from a window to the left. Through a half-open door behind her is seen a bed. In front of the woman is a cradle with a sleeping child ; to the right are a small stove, kitchen utensils on shelves, different vegetables, and a cock in a hen-coop. In the foreground, which is in shadow, an elderly woman is busy cooking at the fireplace to the left ; around her are pots and pans.

Signed "J. v. der M." ; canvas, 14½ inches by 19½ inches.

Sale.—C. Triepel, Munich, September 28, 1874, No. 48.

15. **An Old Woman with a Reel.** B. 3; H. 3.—She is sitting almost in profile, and is seen at full length almost life-size. She has her hands in her lap. To the right is the reel. The background is a light wall.

A small object on the wall, resembling a reel, has the form of the monogram of Vermeer, "J. v. M." (the letters intertwined); canvas, 52 inches by 44 inches.

Ascribed by Philipps, Eastlake, W. Bürger, and Waagen, to Vermeer of Delft.

Offered to the National Gallery, London, in the time of W. Bürger, for £157:10s, but declined; afterwards it was for some time in Bürger's possession, and then again in that of an English dealer.

16. **A GIRL ASLEEP.** H. 48.—A girl sits facing the spectator behind a table to the left. She leans her head on her right hand; her left hand rests on the table. She wears a small black cap, and a brown dress with white ribbons on the shoulders. The table is covered with a Turkey carpet; on it are a blue dish with fruit, a napkin, a white jug, and a knife. In the corner of the right foreground is the back of a chair. In the left upper part of the wall at the back is the right-hand bottom corner of a picture of Cupid standing, with a mask lying on the ground; the whole picture, without the mask, is given in the National Gallery picture (23) and in that belonging to H. C. Frick (27). On the right a sliding door, half open, leads to another room, in which is a table with a small picture on the wall above it.

Signed to the left above the girl's head, "J. V. Meer" (the V and M intertwined); canvas, 34 inches by 29½ inches.

Sales.—Amsterdam, May 16, 1696, No. 8 (62 florins).

John W. Wilson, Paris, 1881.

In the possession of the dealer Ch. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 88.

In the collection of the late Rodolphe Kann, Paris; purchased as a whole by Duveen Brothers, the London dealers, August 1907.

17. **A MAID-SERVANT POURING OUT MILK.** B. 25; H. 28.—A maid-servant, seen almost at full length, stands in the centre, turning slightly to the left. She holds a jug in both hands, and pours out milk into a mug which stands on a table with a green cover, filling the left foreground. Near the mug are a bread-basket, some pieces of bread, and a beer-jug. Above the table to the left is a window, the light from which falls on the girl. She wears a jacket and skirt and a white cap. On the wall behind her to the left are a basket and a brass pail. On the ground to the right is a foot-warmer.

Signed "J. V. Meer" (the J and M intertwined); canvas, 18 inches by 16½ inches.

Described by Waagen (iii. 27).

In the exhibition of the Six collection, Amsterdam, 1900, No. 70.

Sales.—Amsterdam, May 16, 1696, No. 2 (175 florins).

Amsterdam, April 20, 1701, No. 7 (320 florins).

Jacob van Hoek, Amsterdam, April 12, 1719, No. 20 (126 florins).

De Neufville, Amsterdam, June 19, 1765, No. 65 (560 florins).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 32 (1550 florins, Spaan).

H. Muilman, Amsterdam, April 12, 1813, No. 96 (2125 florins).

In the collection of J. Six, Amsterdam.

18. A Woman paring Turnips. B. 19; H. 22.—In an interior a woman is paring turnips. Near her is a child in a cradle. On the other side a man sits reading by the hearth.

Panel, $23\frac{1}{2}$ inches by $19\frac{1}{2}$ inches.

Sale.—J. A. Brentano, Amsterdam, May 13, 1822, No. 209 (701 florins, De Vries).

18a. A Young Woman skinning an Eel.—A young woman, shown at half length, sits with her head to the left, conversing with an unseen person. She wears a cap, and a red bodice under a purple jacket. On her lap she holds a dish and a napkin.

Signed with the monogram; canvas on panel, 12 inches by $8\frac{1}{2}$ inches.

Sale.—Néville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 77.

19. A YOUNG WOMAN WITH A WATER-JUG (or, A Young Woman opening a Casement). H. 56.—A young woman, seen at three-quarter length, stands by a window in the left-hand corner of a room, facing the spectator. With her right hand she is opening the window of leaded glass; with her left hand she is about to lift a brass water-jug standing in a salver on the table, as if to water flowers outside the window. The young woman is looking down at the window-ledge. She wears a buff bodice, with short slashed sleeves and a dark blue skirt, a very broad and fine white collar, and a large white cap. The table to the right is covered with a rich oriental carpet, having, on a dark red ground, a pattern of blue, green, white, yellow, and brown, with an olive-blue border. On the table, to the right of the jug and salver, is a jewel-case covered with yellow leather and fitted with a steel lock and corner-pieces. At the back of the table is the top of a chair upholstered in dark brown leather with gilt lions' heads on the top corners; the lion's head to the left is visible, but that to the right is hidden by a light blue drapery thrown over the back of the chair. The wall at the back is in a cool yellow and olive-grey tone; to the right of the woman's head hangs a large map, cut off at the top and to the right by the frame of the picture.

Canvas, $17\frac{1}{2}$ inches by $15\frac{1}{2}$ inches.

Formerly in the collection of Lord Powerscourt.

Purchased through Pillet, the Paris dealer, in 1887, by Henry G. Marquand of New York, who presented it in 1888 to the Metropolitan Museum.

Now in the Metropolitan Museum, New York, 1905 catalogue, No. 258.

19a. The Girl with the Cat.—A young girl with a cap and a brown jacket is petting a cat. She leans her hands on a partition.

Canvas, 22 inches by 18 inches.

Sale.—E. Ruelens, Brussels, April 17, 1883, No. 284.

19b. A Lady with a Maid-Servant and a Page.

28 inches by 25 inches.

Sale.—Maclean, London, November 21, 1903, No. 110.**20. A YOUNG LADY WITH A PEARL NECKLACE.**

B. 33 ; H. 36.—A young lady stands on the right at a table. She faces to the left, towards a mirror on the left-hand wall, and is occupied in fastening a pearl necklace round her neck. She wears a grey silk skirt and a yellow jacket trimmed with ermine. On the table are a dark blue cloth, a blue Japanese vase, and some articles of the toilet. In the right foreground is a tall chair. Behind the mirror to the left is a high window, admitting the full daylight, with a yellow curtain. The cool light wall of the room, filling nearly half the picture, forms the background. The picture recalls the Van der Hoop picture at Amsterdam (31) and the picture at the London National Gallery (23). It belongs to the artist's later period.

Signed on the table, "J. Meer" (the J and M intertwined) ; canvas, 22 inches by 18 inches.

Exhibited at the Champs Elysées, Paris.

A copy by J. Waldorp was in the sale of drawings belonging to P. Yver, Amsterdam, March 31, 1788, No. 27 (10 florins 10, Pruyssenaar).

Sales.—Amsterdam, May 16, 1696, No. 36 (30 florins).

J. Caudri, Amsterdam, September 6, 1809, No. 42 (55 florins, Spaan).

D. Teengs, Amsterdam, April 24, 1811, No. 73 (36 florins, Gruyter).

In the collections of Henry Grevedon ; of W. Bürger, Paris, 1860 ; of Suermontdt, Aix-la-Chapelle, 1874.

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 912 B.

21. An Interior, with a Gentleman washing his Hands. B. 39 ; H. 42.—With a vista and figures.

Sale.—Amsterdam, May 16, 1696, No. 5 (95 florins).

22. A Woman combing her Hair. B. 47.

15 inches by 13 inches.

Sale.—Pieter de Klok—not Blok, as W. Bürger says—Amsterdam, April 22, 1744, No. 87 (18 florins).

22a. A Woman washing a Boy's Head, in a Room.

Sale.—H. van der Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 107 (8 florins, Dozy).

22b. A Domestic Scene. B. 47.

Sale.—Rotterdam, 1820 (194 florins).

22c. A Domestic Scene. B. 47.—Three figures in an interior. [Possibly identical with 22b.]

Sale.—Rotterdam, 1832 (190 florins).

22d. A YOUNG GIRL WITH A FLUTE.—Behind a table,

only a narrow strip of which is seen parallel to the lower edge of the picture, a young girl sits facing the spectator. She sits on the chair with the lions' heads on the back, introduced in other pictures, such as 19, by Vermeer; part of a lion's head may be seen to the left, behind the girl's arm. The girl wears a greyish-blue jacket with white fur trimming on the sleeves and down the front; a white drapery, like a collar, is attached to the jacket. On her head she wears a hat in the shape of a flat-topped pyramid, with vertical stripes of varying width in brown, yellowish grey, and white. Her left arm rests on the edge of the table, and the hand holds a yellow flute; her right hand rests on the table, but the fingers are partly cut off by the frame. The girl's eyes are fixed on the spectator, and her lips are slightly parted. She wears earrings and a slender necklace. The light comes from above to the right, so that her forehead and the left side of her face are in greenish shadow. The background is filled with a Gobelin's tapestry of a large pattern in shades of brown ochre, greenish grey, and dark blue—such as often occurs in this master's pictures. The painting is rather spotty. The picture seems to have been cut down at the edges.

Oak panel, 8 inches by 7 inches.

Exhibited on loan in the Royal Picture Gallery, The Hague.

23. A YOUNG LADY AT THE VIRGINALS. B. 29; H. 32.
—A young lady stands in the centre at a pair of virginals; she is seen at full length, almost in profile, but turns her head to the spectator. Her hands are on the keys of the virginals beside her to the right. She wears a white silk dress and a blue silk bodice. In the right foreground is a chair covered with blue velvet, partly hidden by the frame. On the whitewashed wall, with a lower border of Delft tiles, hangs a large picture of a nude Cupid standing with a bow in his right hand and a letter held up in his left. The same picture is given in 16 and 27. To the left of this hangs a small landscape. A landscape is painted on the lid of the instrument. To the left is a window lighting the scene. The floor is paved with black and white tiles.

Signed "J. v. Meer" (the J and M intertwined); canvas, 20 inches by 18 inches.

Exhibited at the Champs Elysées, Paris.

Sales.—(Possibly) Amsterdam, May 16, 1696, No. 37 (42 florins 10)—but this may be the Beit (24) or the Salting (25) picture.

Amsterdam, July 11, 1714, No. 12 (55 florins)—according to the National Gallery catalogue, but it may be the Salting picture (25), since the dimensions are not given.

J. Danser Nijman, Amsterdam, August 16, 1797, No. 159 (19 florins).

Edward Solly, London, May 8, 1847.

In the collection of Madame Lacroix, Paris.

Sale.—Thoré Bürger, Paris, December 5, 1892, No. 30 (Lawrie and Co., for the National Gallery).

Now in the National Gallery, London, 1906 catalogue, No. 1383.

24. A GIRL AT THE SPINET.—A girl, seen at three-quarter

length, sits in profile to the left at a spinet. She turns her head to the spectator; her hands are on the keys. Before her is a music-book; only the front of the instrument is visible. Behind the girl is a bare white-washed wall.

Canvas, $9\frac{1}{2}$ inches by $7\frac{1}{2}$ inches.

Sale.—W. Reyers, Amsterdam, September 21, 1814, No. 93 (30 florins, Gruyter)—said to be on panel. [See 23.]

In the collection of the late Alfred Beit, London.

25. A YOUNG LADY SEATED AT THE SPINET. B. 30; H. 33.—On the right, a young lady in blue, whose whole figure is shown, sits in profile to the left at a spinet. She turns her head to the spectator; her hands are on the keys. On the inside of the lid, which is thrown back, is painted a landscape. On the wall hangs a picture which is cut off by the frame. This picture represents a woman playing the mandoline, who is embraced by an old man, while a youth appears to show her a coin. The same picture is given in "The Concert" (29). In the left foreground is a violoncello, cut off by the frame; above it hangs a Gobelins tapestry. The floor is paved with black and white tiles; the lower part of the wall is covered with Delft tiles. [Compare 23.]

Signed on the wall to the right of the girl's head "J. v. Meer" (the J and M intertwined); canvas, 20 inches by $17\frac{1}{2}$ inches.

Described by Parthey (ii. 98).

Exhibited at the Royal Academy Winter Exhibition, 1894, No. 93.

Sales.—Graf Schönborn-Pommersfelden, Paris, May 17, 1867.

Thoré-Bürger, Paris, December 5, 1892, No. 32 (25,000 francs).

In the possession of the Paris dealer Ch. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 85.

Now in the collection of George Salting, London.

26. A LADY PLAYING THE GUITAR. B. 28; H. 31.—A young lady with fresh red cheeks, wearing a white silk dress and a yellow jacket trimmed with ermine, sits on the left facing the spectator. Her figure is seen at three-quarter length. She looks with a smile at something above her to the left. Behind her is a table with a blue cloth, on which are several books. On the wall hangs a landscape. The scene is lighted from a window with a dark blue curtain on the right. The colours are delicately harmonised. The paint is thin. This picture belongs to about the same period as the National Gallery picture (23).

Signed in full; canvas, $19\frac{1}{2}$ inches by $16\frac{1}{2}$ inches.

Exhibited at the Royal Academy Winter Exhibition, 1892, No. 46.

The picture was, after Vermeer's death in 1676, in the possession of his widow, Catharina Bolnes; this picture, and "The Love Letter" in the Beit collection (35), were given as security for a debt of 617 florins.

Sales.—Amsterdam, May 16, 1696, No. 4 (70 florins).

Ph. van der Schley and D. du Pré, Amsterdam, December 22, 1817, No. 62 (65 florins 5, Coclers).

In the possession of the dealer Gruyter, Amsterdam.

In the collections of J. H. C. Cremer, Brussels—measuring, according to

Bürger, 21 inches by 18 inches; of Lord Iveagh; of Henry Bischoffsheim, London.

In the possession of the dealer Gooden, London, 1896.

Now in the collection of John G. Johnson, Philadelphia.

27. A GENTLEMAN AND A YOUNG LADY. B. 9; H. 17 and 18.—In the left-hand corner of a room sits a comely girl in a red jacket, white cap, and blue skirt, holding a sheet of paper, apparently music. She is in profile to the right, but turns her head to the spectator. A man in a light bluish-grey cloak, without a hat, steps towards her, lays his left hand on a chair and grasps the sheet of paper with his right. On the table are a mandoline, a music-book, a blue China jug, and a glass of wine. In front of the table is a chair with a dark blue cushion; behind the table is another chair. To the left is a window which is much foreshortened. Near it a bird-cage has been painted in by a later hand. On the back wall hangs a picture, almost square in shape, representing the Cupid standing, which appears also in the National Gallery picture (23). This picture of a Cupid became visible when the work was cleaned. Its place was formerly occupied by a violin and bow, noticed in the catalogue of the Smeth van Alphen sale of 1810. There are many blue tones; even the piece of music is printed in blue, and there are blue shadings on the red window frame.

Panel, 14½ inches by 16½ inches.

Sales.—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 57 (610 florins, De Vries).

H. Croese, Amsterdam, September 18, 1811, No. 45 (399 florins, Roos).

C. S. Roos, Amsterdam, August 28, 1820, No. 64 (330 florins, Brondgeest).

In the collection of Lewis Fry, Clifton, Bristol.

In the possession of the dealers Lawrie and Co., London.

Now in the collection of H. C. Frick, Pittsburg.

28. A LADY AT THE VIRGINALS AND A GENTLEMAN. B. 10; H. 10.—In a room paved with black and white tiles, a lady stands with her back to the spectator at an open pair of virginals against the back wall. She wears a red dress with a short black skirt over it and a white bodice. Her face is reflected in a mirror hanging above the instrument. Near her stands a gentleman in black with a white sash. In the right foreground is a table covered with a Turkey carpet, on which is a white earthenware mug; near the table is a chair upholstered in blue, and a violoncello lies on the floor. On the left are two leaded windows, admitting the daylight. On the back wall to the right a portion of a picture is visible.

Canvas, 29 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, 1876, No. 211; and at the London Guildhall, 1895.

Sale.—Amsterdam, May 19, 1696, No. 6 (80 florins).

Now in the Royal Collection, Windsor Castle, No. 127.

29. THE CONCERT. B. 23; H. 26.—In a large room lighted

from the left a cavalier wearing a bandolier and sword, with his back to the spectator, sits in front of a harpsichord. On his left, a young girl in a silk gown, with her face to the right, is playing the instrument. Another young girl in a fur-trimmed jacket stands to the man's right, facing the spectator, but turning slightly to the left; she is singing and beating time with her right hand. The lid of the instrument, which is turned up, is adorned with a painted landscape. Above it, on the wall to the left, hangs a picture representing a landscape. To the right hangs a genre-piece, in which a man embraces a woman who plays a lute, while a young man appears to offer her something; the same picture is introduced in Mr. Salting's "Young Lady seated at the Spinnet" (25). In the left foreground is the corner of a heavy table, covered with a Turkey carpet, on which are a guitar and music-books. On the floor to the right of it is a violoncello. The floor is paved with black and white tiles. The execution resembles that of the picture at Windsor (28).

Canvas, 28 inches by 25 inches.

Sales.—Van Leyden, Paris, September 10, 1804.

Thoré-Bürger—who did not own it in 1866—Paris, December 5, 1892, No. 31 (29,000 francs).

Now in the collection of Mrs. Gardner, Boston, U.S.A.

30. A Man playing Music with a Lady in an Interior. H. 9.

Sale.—Amsterdam, May 16, 1696, No. 10 (81 florins).

30a. A Lady at the Spinnet, with a Gentleman. See B. 9; H.

11.—Both are playing music. Through an open window are seen some houses.

Canvas, 32 inches by 25½ inches.

Sale.—J. J. de J. de Faesch, Amsterdam, July 3, 1833, No. 34 (105 florins, Twist).

30b. The Concert.

15 inches by 11½ inches.

Sale.—London, December 21, 1901, No. 94.

31. A GIRL READING A LETTER. B. 32; H. 35.—A girl, whose figure is shown at full length, stands facing left in the centre of the picture, holding a letter in both hands. She wears a loose blue jacket and a white skirt. To the left is a table covered with a cloth, on which is an open casket. There is a chair behind the table and another on the right. A map, cut off by the frame, hangs on the white wall.

Canvas, 19½ inches by 16 inches.

Described by Waagen, iii. 26.

Sales.—(Possibly) Pieter van der Lip, Amsterdam, June 14, 1712, No. 22 (110 florins)—but the vague description might apply to the "Girl reading a Letter" at Dresden (34).

H. ten Kate, Amsterdam, June 10, 1801, No. 118 (110 florins, Tyssen).

Paris, 1809.

Lapeyrière, Paris, 1825.

Comte de Sommariva, Paris, February 18, 1839.

In the Van der Hoop collection, Amsterdam.

Now in the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1905 catalogue, No. 2527.

32. THE LOVE-LETTER.—An open door, to the right of which is a chair with papers on it, gives a view into a room brightly lighted from an unseen window to the left. In the centre, facing the spectator, sits a young lady holding a lute in her left hand, and in the right a letter which she has just taken from a maid-servant standing behind her to the left. She directs a questioning glance at the maid-servant, who answers with a smile. On the tiled floor to the left are a cushion and a work-basket. The hearth is partly visible behind her to the right. On the wall to the left is a piece of a gilt leather hanging, similar to that which is introduced in Dr. Bredius's allegorical picture at The Hague (2); above it hang two pictures—one of them a sea-piece, the other a landscape with a road through a wood. In the doorway in the foreground are two wooden shoes and a broom. A Gobelins tapestry fills the right upper corner of the picture.

Signed on the wall above the work-basket "J. v. Meer" (the J and M intertwined); canvas, 17½ inches by 15 inches.

Exhibited at The Hague, 1890, No. 116.

In the collection of J. F. van Lennep, Amsterdam.

Sale.—Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 14 (41,000 florins).

Purchased in 1893 for the Rijksmuseum, with the help of the Rembrandt Society.

Now in the Rijksmuseum, Amsterdam, 1905 catalogue, No. 2528.

33. A LADY AND A MAID-SERVANT. B. 8; H. 8.—In the right foreground a young woman is seated at a table, on which she rests her right arm. She is seen at half length, in profile to the left. She holds a pen in her right hand, and seems to have been interrupted in her writing. She leans her chin on her left hand. She wears a jacket of lemon-yellow, trimmed with ermine, and has a string of pearls in her hair. She looks at a maid-servant in grey who stands, facing the spectator, to the left behind the table and hands the lady a letter. The table has a blue cover; on it are a casket and writing materials. The background is dark.

Canvas, 35 inches by 30 inches.

Described by L. Lagrange, *Gazette des Beaux Arts*, 1859 and 1861; and by M. Chaumelin, *Trésors d'Art de la Provence*, 1862.

Engraved in the *Petite Galerie Lebrun*, 1809.

Exhibited at Marseilles, 1861, and at Berlin, 1906.

Sales.—Amsterdam, May 16, 1696, No. 7 (70 florins).

(According to W. Bürger) Josua van Belle, Rotterdam, 1730—(see 35); Hendrik van Slingeland, The Hague, 1770—(see 35); Blondel de Gagny, Paris, 1776—as a Ter Borch (3902 francs); and Poullain, Paris, 1780.

Lebrun, Paris, 1809 (600 francs).

Paillet, Paris, 1818 (460 francs).

Duchesse de Berry, Paris, April 4, 1837, No. 76 (405 francs)—as a Ter Borch.

In the Dufour collection, Marseilles.

Sale.—Secrétan, Paris, July 1, 1889, No. 139 (75,000 francs).

In the collection of A. Paulovtsov, St. Petersburg.

In the possession of the dealers Sulley and Co., London, 1905.

Now in the collection of James Simon, Berlin.

34. A GIRL READING A LETTER. B. 31; H. 34.—A young girl in a greenish-yellow bodice stands facing left at an open window. She is reading a letter which she holds in both hands. In the foreground is a table with a coloured cloth; on it is a dish of fruit. Above the window to the left hangs a red curtain which is caught up on the casement. To the right is a light green curtain suspended from a rod running across the top of the picture; it creates the illusion of a curtain hung in front of the picture to shade it from the light. The girl's head and shoulders are partly reflected in the window casement which is thrown back against the wall. The paint shows thick spots of varying size. The light falls somewhat too strongly on the green curtain and thus weakens the effect of the picture as a whole. [Compare 31.]

Faint traces of a signature may be seen to the right behind the girl; canvas, 33 inches by 25½ inches.

Described by Waagen, ii. 26; and by Parthey, ii. 98.

Alleged replicas, probably copies, appeared in the sales of T. Zschille, Cologne, May 27, 1889, No. 63 (380 marks, Noetzelin of Elberfeld); and of Countess Reigersberg, Cologne, October 15, 1890, No. 170.

Purchased by De Brais from Paris, in 1764, for the Dresden Gallery. In the Dresden inventory it was successively described as in Rembrandt's manner, as by Rembrandt, by P. de Hooch. In 1783 it was engraved as a Flinck. Since 1862 it has been catalogued as a J. Vermeer.

Now in the Picture Gallery, Dresden, 1905 catalogue, No. 1336.

35. THE LOVE-LETTER. See B. 8 and 40 A; H. 44.—In the left-hand corner of a room a young lady sits writing a letter at a table covered with a red cloth. She faces the spectator, and wears a cap and a low-cut bodice with short sleeves. Behind her to the left stands a maid-servant, also facing the spectator; this woman, who waits to take the letter, has folded her arms and is looking out of the window to the left, which has a thin curtain. On the wall behind the lady is a large picture cut off by the frame; it apparently represents the finding of Moses; there is a group of women bathing to the left in front of bushes with a distant view; in the centre is a woman with her breasts bare, who shows a child to another woman, while to the left is a nude woman seated with her back to the spectator. The same picture occurs in the Rothschild "Astronomer" in Paris (6), but is distinctly smaller in that work. In the window to the left is a coat of arms which is no longer legible. The leading of the glass is somewhat similar in pattern to that of the window in the "Young Woman with a Water-jug" in New York (19), in the pictures at Brunswick (38), Berlin (37), and Windsor Castle (28). In the left foreground part of a large curtain is visible.

Signed on a sheet of paper hanging down from the table in shadow "J. v. Meer" (the J and M intertwined); canvas, $27\frac{1}{2}$ inches by 23 inches.

The picture was after Vermeer's death in the possession of his widow Catharina Bolmes. Together with the "Lady playing the Guitar," now in the Johnson collection at Philadelphia (26), it was given as security for a debt of 617 florins.

Sale.—Josua van Belle, Rotterdam, September 6, 1730, No. 92 (155 florins).

[Compare 33.]

In the collection of Franco van Bleiswijck, Delft; part of the collection, including this picture, passed by inheritance in 1734 to Hendrik van Slingeland (the picture was valued first at 75 and then at 100 florins). See *Oud Holland*, x. 236.

In the collection of Hendrik van Slingeland, The Hague, 1752 (Hoet. ii. 408). In the inventory of September 6, 1761, No. 17 (valued at 30 florins by the painter A. Schouman). See *Oud Holland*, x. 231.

In the collection of Miller van Aichholz, Vienna.

Sale.—E. Secrétan, Paris, July 1, 1889, No. 140.

In the possession of the Paris dealer E. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 86.

In the Marinoni collection, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late Alfred Beit, London.

35a. The Love Letter.—In an interior a page hands a letter to a lady. Panel, $15\frac{1}{2}$ inches by $12\frac{1}{2}$ inches.

Sale.—Hope Edwardes and others, London, April 27, 1901, No. 79.

36. A Lady Writing. B. 40; H. 43.—A well-dressed lady in a morning toilet, having a yellow jacket trimmed with fur, sits writing at a table, on which are a casket and writing materials. She looks at the spectator.

Canvas, $18\frac{1}{2}$ inches by 14 inches.

Sales.—(Probably) Amsterdam, May 16, 1696, No. 35 (63 florins).

Dr. Luchtman, Rotterdam, April 20, 1816, No. 90 (70 florins, Lelie).

(Probably) J. Kamermans, Rotterdam, October 3, 1825, No. 70 (305 florins); said to be only 16 inches high.

H. Reydon and others, Amsterdam, April 5, 1827, No. 26.

Comte F. de Robiano, Brussels, May 1, 1837, No. 436.

37. A GIRL DRINKING, WITH A GENTLEMAN. B. 20; H. 23.—To the right of a table, placed in the left-hand corner of a spacious room, a girl sits in profile to the left, drinking a glass of wine which a man standing at her side has poured out for her. She wears a red dress; her face is almost entirely concealed by a white cap. The gentleman, who almost faces the spectator, looks intently at the girl. He is dressed in grey with a broad-brimmed black hat, and with his right hand grasps a jug standing on the table. A Turkey carpet covers the table, on which lies some music. On a chair in front are a cushion and a guitar. To the left is a cushioned bench, which is foreshortened. On the cool

wall hangs a landscape. The scene is lighted from two windows in the left-hand wall. The front window, which is half-open, has in the centre a coat of arms, identical with that in the Brunswick picture (38); compare the window in 35. The floor is paved with tiles. Owing to the yellow varnish the picture seems unusually warm in tone.

Canvas, $26\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

Sale.—Jan van Loon, Delft, July 18, 1736, No. 16 (52 florins).

In the collection of Lord Francis Pelham Clinton Hope, 1891 catalogue, No. 54; the collection was purchased as a whole in 1898 by P. and D. Colnaghi and A. Wertheimer.

Now in the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 912c.

38. THE GIRL WITH THE WINE-GLASS. B. 6.; H. 6.—In the right foreground a young girl is seated, facing left. She holds a wine-glass in her right hand; her left hand rests on her lap. A cavalier, who stands behind and bows to her, grasps her by the right hand as if inviting her to drink. She turns her head away from him with a smile and looks out of the picture. Another gentleman sits in the left background at a table; he looks to the right and leans his head on his hand. The girl wears a light red dress, the colour of which dominates the picture. The table-cover is blue; at one corner is a white napkin, with a jug and a dish of lemons near it. The floor is paved with blue and white tiles. On the wall hangs a three-quarter length portrait of a man. To the left is a half-opened window with the same coat of arms as in the window in 37. It is per pale; the dexter, or, a chevron gules, with nine small lozenges sable in two rows above, and six of the same in three rows below; the sinister, on a chief vert three martlets; the crest is a woman holding a snake in her left hand. The blue tone of the underpainting shows through in several places, especially in the flesh and in the passages of white.

Signed in the right-hand lower corner of the window "J. Meer" (the J and M intertwined); canvas, 31 inches by 27 inches.

Compare Waagen (iii. 27), W. Bürger (*Musées*, ii. 73), Riegel (*Beiträge*, ii. 331-333), and Parthey (ii. 97).

Now in the Picture Gallery, Brunswick, 1900 catalogue, No. 316.

39. THE SOLDIER AND THE LAUGHING GIRL. B. 7; H. 7.—A three-quarter length. In the left-hand corner of a room a soldier and a girl sit conversing at a table. The soldier is in shadow in the left foreground and is seen in lost profile; he wears a large black slouch hat with a red ribbon, and a red coat with a bandolier, and rests his right hand on his hip. The girl sits more to the right and farther back, and wears a white cap, a black and yellow bodice, and a blue skirt. In her right hand she holds a wine-glass; her left hand rests on the table. To the left is a window, with one casement open. On the wall is a map of Holland and West Friesland.

Exhibited at the Champs Elysées, Paris, No. 107; and at the Burlington Fine Arts Club, London, 1900.

Sale.—Amsterdam, May 16, 1696, No. 11 (44 florins).

In 1866 (W. Bürger) it was in the collection of Léopold Double, who

bought it at a London sale (for £246 : 15s.) as a P. de Hooch. It was not in the Demidoff collection, as Havard says.

Sale.—Léopold Double, Paris, May 30, 1881.

Now in the collection of Mrs. Joseph, London.

40. A merry Company in a Room.

Sale.—Amsterdam, May 16, 1696, No. 9 (73 florins).

40a. **A Gentleman and Lady eating Oysters.**—A lady stands in a room pouring wine into a tall glass which she holds on a silver salver. On the table near her are a dish of oysters and a plate of bread. A gentleman seated near it watches the lady attentively.

Canvas or panel, 19½ inches by 16 inches.

Sale.—Jacob Crammer Simonsz, Amsterdam, November 25, 1778, No. 20 (65 florins, Tersteeg).

40b. **A Girl and a Cavalier.** B. 21 ; H. 24.—A young man is courting a young woman who holds a wine-glass. To the left is a table with various objects.

Panel, 12 inches by 9½ inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 91 (60 florins 50).

41. **THE PROCURESS.** B. 1 ; H. 1.—A three-quarter length. To the right of a balcony, the front of which is draped with a rich oriental carpet, sits a young woman facing the spectator. She wears a lemon-yellow jacket and a white cap. She holds a tall wine-glass in her left hand ; she stretches out her right to take a coin which her lover, who stands behind her, is offering. The man, who has long curls, wears a red coat and a large grey hat adorned with a ribbon and a plume, which he has cocked over his right eye ; he lays his left hand on the girl's breast. To the left sits a young man, in black slashed with white, a white collar and a black hat ; he holds a beer-glass in his left hand and a lute in his right. Between the two men is seen the face of the procuress in the background—an old woman in a black cloak who watches the girl's expression.

Signed in the right-hand bottom corner, "J. v. Meer" (the J and M intertwined) and dated 1656 ; canvas, 57 inches by 52 inches.

Compare W. Bürger (*Musées*, i. 77) and Parthey (ii. 98).

Brought to Dresden in 1741 from the Wallenstein collection at Dux.

Catalogued as by J. Vermeer since 1835, but attributed, until 1862, to J. Vermeer of Utrecht.

Now in the Picture Gallery, Dresden, 1905 catalogue, No. 1335.

41a. **A Trooper and a Girl.**—In an open hall a trooper sits, holding a half-clad girl on his knee. In front of him stands a Cupid, whom the girl beckons to her while she points to the soldier. To the right is a view into a landscape. On the floor are various trophies of war—standards, trumpets, and so forth.

Panel, 16 inches by 20½ inches.

Sale.—Von Woyna and others, Bonn, March 1, 1898, No. 136.

41b. A Country Fair.

Sale.—J. Kamermans, Rotterdam, October 3, 1825, No. 195 (66 florins 10, Lamberts).

42. PORTRAIT OF A YOUNG GIRL. B. 2; H. 2.—A half-length of a young girl. The figure is inclined to the left, but the face, which is faintly illumined, is turned full towards the spectator. The girl wears a white drapery round her shoulders, a yellow veil at the back of her head, and pearls in her ears. The background is dark. The whole effect is very similar to that of the portrait at The Hague (44).

Signed in the left-hand upper corner, "J. MEER" (the J and M intertwined).

Described by Waagen (iii. 26).

Sales.—Amsterdam, May 16, 1696, No. 39 (17 florins).

(Possibly) Dr. Luchtman, Rotterdam, April 20, 1816, No. 92 (3 florins); measuring 17 inches by 13 inches.

Now in the Arenberg Gallery, Brussels; W. Bürger's 1859 catalogue, No. 35.

43. PORTRAIT OF A WOMAN.—A three-quarter length of a woman. She stands with folded hands almost facing the spectator, with a slight inclination to the right. She wears a dark blue, almost black, dress, with white cuffs and a smooth, broad white collar with a golden yellow rosette, and gloves with ribbons of the same golden yellow colour. There is a narrow gilt stripe in her cap. The figure is strongly lighted from the left. To the right is a table with a reddish colour. To the left is the yellowish back of a chair, which has almost faded away through age. The background is dark. The half-shadows are greyish. The technique does not show the painter's usual manner of stippling. From the costume this was painted about 1655-60.

Canvas, 32½ inches by 26 inches.

Formerly in the Esterhazy collection, Vienna.

Now in the Museum of Fine Arts, Budapest, 1907 catalogue, No. 456 (old No. 312).

44. PORTRAIT OF A YOUNG GIRL.—A half-length of a young girl without the hands. The figure is in profile to the left; the face is turned to the spectator. The eyes are large; the lips are slightly parted. The girl wears on her head a blue and white turban, the ends of which fall down her shoulders; she has a yellowish-green dress, and large pear-shaped pearls in her ears. The picture has been partly restored, since it was, when discovered, in very bad condition. It is quite in the style of the Arenberg picture (42), and was probably painted after it.

Signed in the left-hand upper corner, "J. V. Meer" (the J, V and M intertwined); canvas, 18½ inches by 16 inches.

Sales.—Amsterdam, May 16, 1696, No. 38 (36 florins).

The Hague (2 florins 50, A. A. des Tombe).

In the collection of A. A. des Tombe, The Hague, who bequeathed it in 1903 to the Royal Picture Gallery.

Now in the Royal Picture Gallery, The Hague; summary catalogue of 1904, No. 670.

45. Head of a Person in Antique Costume.

Pendant to the Arenberg "Portrait of a young Girl" (42).

Sale.—Amsterdam, May 16, 1696, No. 40 (17 florins).

45a. Portrait of a Young Lady.—A half-length. She wears a red dress with broad white sleeves, and a large felt hat with plumes, beneath which are seen her long brown curls.

Panel, 29 inches by 22½ inches.

Sale.—Neven, Cologne, March 17, 1879, No. 231.

46. Portrait of Vermeer.—In an interior, with various accessories.

Sale.—Amsterdam, May 16, 1696, No. 3 (45 florins),

46a. Portrait of a Young Man. B. 47.—Nearly a half-length. The man wears a broad-brimmed hat of red plush and a blue cloak. Strong sunlight falls on his left cheek. The hat-brim casts a deep shadow on the upper part of the face.

Panel, 9 inches by 7 inches.

Sale.—Lafontaine, Paris, 1822.

46b. Study of a Head. B. 46.—A boy with a broad-brimmed hat facing the spectator.

Painted in oils on paper.

Sale.—Collection of drawings formed by G. Leembruggen, Amsterdam, March 5, 1866, No. 708 (Suermondt).

47. A STREET IN DELFT. B. 49; H. 50.—The front of a house built of warm red brick, with a gabled roof that is cut off by the frame, fills the right half of the picture. The façade is in three storeys; in the first, the lower half of which is whitewashed, are two high windows, one on either side of the entry, in which a woman is seated at her needlework; in the second are two low windows, and in the attic is a small and narrow window. The lower half of each window is fitted with shutters, most of which are closed. To the right and left of the entry are benches on a tiled pavement; two children are playing near the left-hand bench. To the left of the house is the entrance into the courtyard; through the open door is seen a woman standing at a wash-tub at the back. Farther to the left is part of a small house; this has its courtyard door, which is closed, on the right; then comes the house wall, covered with bluish-green foliage. Above the walls and doors of the courtyards are seen the gables and roofs of other houses. Above is the sky with greyish-white clouds.

Canvas, 21 inches by 17 inches.

Described by Waagen (iii. 26).

Exhibited at Amsterdam, 1845, No. 106; and in the Six collection, Amsterdam, 1900, No. 71.

A water-colour copy by G. Lamberts occurred at Amsterdam sales in 1825 and 1827; another by A. Brondgeest, after a "View of a Town," by Vermeer, was in the Schepens sale of 1811. [*See* 49.]

Sales.—Amsterdam, May 19, 1696, No. 32 (72 florins 10).

G. W. Oosten de Bruyn, Amsterdam, April 8, 1800.

In the Van Winter collection, Amsterdam.

Now in the collection of J. Six, Amsterdam.

48. A VIEW OF DELFT FROM THE ROTTERDAM CANAL. B. 48; H. 49.—Beyond the broad canal, which runs right across the foreground, lie the walls of Delft with the Schiedam and Rotterdam gates, the latter of which is flanked by two towers. The gates are connected by an arched bridge, under which the canal enters the town. At the back rises the tower of the Nieuwe Kerk. On the extreme left the steeple of the Oude Kerk may be seen above a broad roof. On the canal are several boats. In the left foreground is a piece of the nearer bank, where six persons are standing near a "trekschuit" or canal-boat. The sky, with light clouds, takes up nearly two-thirds of the picture. Near the centre of the foreground may be discerned the traces of a man's figure which was painted out by the artist himself.

Signed on the boat to the left with the monogram "J. v. M." (the letters intertwined); canvas, 39 inches by 46½ inches.

Described by Waagen (iii. 26).

A study for the picture is preserved in the print-room in the Städel Institute, Frankfort-on-the-Main.

A water-colour copy by H. Numan occurred in the following Amsterdam sales:—H. van Maarseveen, October 28, 1793, No. 16; C. Ploos van Amstel, March 3, 1800, No. 3 (66 florins, Boddens); J. Valette, October 26, 1807, No. 1; F. Munnikhuysen and others, November 27, 1820 (50 florins, Van den Berg). Other copies by W. Hendricks, and probably by R. Vinkeles, junior, and C. van Noorde, were in Amsterdam sales in 1819, 1833, and 1834.

Sales.—Amsterdam, May 16, 1696, No. 31 (200 florins).

S. J. Stinstra, Amsterdam, May 22, 1822, No. 112 (2900 florins).

Bought by the Dutch Government, as stated in the letter of June 5, 1822, from the Ministry of the Interior to the Director of the Museum.

Now in the Royal Picture Gallery, The Hague; summary catalogue of 1904, No. 92.

49. A View of some Houses.

This must have been smaller than, or inferior in quality to, the Six picture (47), since it fetched a lower price.

Sale.—Amsterdam, May 16, 1696, No. 33 (48 florins).

Possibly the water-colour copy by A. Brongdeest—No. 14 in the sale of J. Schepens, Amsterdam, January 21, 1811—which appeared with another copy of the Six picture, was really a copy of this lost picture. The same may be said of the water-colour copy by G. Lamberts after Vermeer, in the sale of H. Reydon, Amsterdam, April 5, 1827, No. 10 (22 florins 10).

50. The Oude Gracht in Haarlem, near Klein Heiligland.—Numerous countrymen and their wives are crossing the water in a boat to celebrate "Hartjesdag" on the dunes.

According to the sale catalogue, the picture bore the signature—

probably added—of Berck-Heyde, but according to the general opinion was the work of Vermeer of Delft.

Panel, 18 inches by 15½ inches.

Sale.—G. van der Pals, Rotterdam, August 30, 1824, No. 25 (640 florins, Louf).

51. View of a Street in Delft.

Panel, 14 inches by 9 inches.

Sale.—Abraham de Haas, Amsterdam, November 8, 1824, No. 24 (76 florins, Gippers).

Possibly one of the pictures of the Teengs and Faesch sales (51*e* and *f*), or the picture of the Nagell van Ampsen sale (52*b*).

51*a*. A Landscape with Trees.

Sale.—Amsterdam, January 25, 1825, No. 125 (30 florins 10, Kikkert).

51*b*. Part of a Town with a View into an Entry.

Panel.

Sale.—Amsterdam, August 15, 1825, No. 242 (60 florins).

51*c*. **A Picture of a Street.**—In front of an old house a girl converses with an aged woman who is reclining at a window. Through a doorway is seen the street.

Panel.

Sale.—Amsterdam, March 24, 1828, No. 55 (36 florins 10, Hopman).

51*d*. The Back of a House with a Courtyard.

Canvas.

Sales.—Amsterdam, July 6, 1829 (9 florins 10, Campen).

Amsterdam, May 10, 1830, No. 74 (7 florins, Barbiers).

51*e*. and *f*. Two Pictures of Streets with Figures.

Panel, 14 inches by 9 inches each.

Sales.—D. Teengs, Amsterdam, April 24, 1811, Nos. 74 and 75 (258 florins, Gruyter).

J. J. de J. J. de Faesch, Amsterdam, July 3, 1833, No. 33 (192 florins, Burton).

52. Procession at the Gateway of Leyden University on Degree-Day. B. 47.

Canvas, 29 inches by 24 inches.

Sale.—P. van Romondt, Amsterdam, May 11, 1835, No. 13 (450 florins, Roos).

52*a*. **Scene in a Courtyard.**—Two boys are playing in the straw in the courtyard of a brick house. A woman stands in a doorway, looking on; in front of her is a dog. To the right, down a passage, is seen the street.

Panel, 18 inches by 14 inches.

Sale.—A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 38 (70 florins, Dirksen).

52b. A Picture of a Street.—A view in a town of picturesque houses, with four figures.

Panel, 15 inches by 10 inches; the dimensions recall the views of towns by J. Vrel. [Compare 51.]

Sales.—H. Reydon and others, Amsterdam, April 5, 1827, No. 28 (161 florins, Immersum).

A. W. C. Baron van Nagell van Ampsen, The Hague, September 5, 1851, No. 39 (62 florins, Vinck).

53. A violent Storm at Sea.—With a shipwreck and many figures. Panel, 20 inches by 16 inches.

In the possession of Von Krane-Matena, Darmstadt, in 1863 (Parthey, ii. 849).

54. A public Place at The Hague.—In the square are a pump and lime trees. In the right background are houses of varied architecture with picturesque gables. In the foreground, in full light, is a knife-grinder, seen in profile. He converses with an old woman wearing a grey felt hat, who leans on a stick and holds a bottle in her right hand. Behind them a young woman waits with folded arms for the knife-grinder to sharpen her knife. She listens absently to the compliments which a gallant is paying her. A huntsman with a dog crosses the square; other figures here and there are going away in different directions. A cart with two white horses comes forward.

52 inches by 77 inches.

The picture can hardly have been by Vermeer, since nothing is known concerning any such picture from his hand.

Sale.—Demidoff, San Donato near Florence, March 15, 1880, No. 1128.

A chronological index of the works by Vermeer that bear dates or may be dated cannot be given, since only one of his pictures has a date, namely, "The Procuress," in the Dresden Gallery, dated 1656.

A COMPARATIVE TABLE

FOR IDENTIFYING IN THIS CATALOGUE THE PICTURES DESCRIBED BY
W. BÜRGER (*Gazette des Beaux Arts*, 1866, xxi. 544 *seq.*) AND
BY HAVARD.

(See directions at head of similar table for Jan Steen's works).

	B	H		B	H
1	41	41	23	29	37
2	42	42	24	(⁹)	40 ^b
3	15	15	25	17	7
4	(¹)	(¹)	26	10	29
5	8	8	26*	9 ^a	...
6	38	38	27	= B26	(⁹)
7	39	39	28	26	17
8	33	33	29	23	10
8*	35	...	30	25	= H29
9	27	30	31	34	26
9*	30 ^a	...	32	31	23
10	28	28	33	20	25
11	(²)	30 ^a	34	5	34
12	(⁸)	(²)	35	4	31
13	(⁴)	(⁸)	36	6	20
14	(⁵)	(⁴)	37	11	5
15	(⁶)	(⁵)	38	(¹⁰)	4
16	(⁷)	(⁶)	39	21	6
17	(⁸)	27	40	36	11
18	13	= H17	40 ^a	= B8*	...
19	18	(⁷)	41	2	(¹⁰)
20	37	(⁸)	42	(¹⁴)	21
21	40 ^b	13	43	12	36
22	7	18	44	(¹¹)	35

¹ The Family Group, in the Czernin Gallery, Vienna, is by C. A. Renesse.

² The Soldiers at a Tavern, in the Borghese Gallery, Rome, is by P. de Hooch (*see* 272).

³ Card-players, No. 12, in the Angiot sale, Paris, March 1, 1875, is by P. de Hooch (*see* 264).

⁴ Family in the Courtyard of their House, in the Vienna Academy, is by P. de Hooch (*see* 321).

⁵ Two Ladies and two Gentlemen in an Interior, in the Havemeyer collection, New York, is by P. de Hooch (*see* 192).

⁶ The Music-Lesson, in the Wallace Collection, is by Jan Steen (*see* 412).

⁷ The Woman peeling Apples, in the Wallace Collection, is by P. de Hooch (*see* 33).

⁸ A young Woman peeling an Apple for her Child, in the Imperial Picture Gallery, Vienna, is by G. ter Borch.

⁹ Concert with four Persons, in the Kurt collection, Berlin, was offered to the Brussels Museum in 1861 as a P. de Hooch.

¹⁰ The sleeping Maid-Servant, in W. Bürger's collection in 1866 and No. 34 in the Thoré-Bürger sale, Paris, 1892, is not by Vermeer.

¹¹ Old Woman reading the Bible, in the collection of Adolphe Schloss, Paris, is a fully signed Jacobus Vrel.

	B	H		B	H
45	(12)	(18)	53	(18)	(17)
46	46 <i>b</i>	2	54	(19)	(18)
47	{ 22, 22 <i>b</i> , 22 <i>c</i> }	(14)	55	(20)	(19)
	46 <i>a</i> , 52 }		56	(21)	19
48	48	16	57	{ (21)	
49	47	48	58		
50	(15)	47	59-71	(22)	
51	(16)	(16)	72	(23)	
52	(17)	(16)	73	(24)	

¹² A Boy blowing Soap-bubbles is by Esaias Bourssc.

¹³ A young Gentleman writing a Letter is by G. Metsu (*see* 185).

¹⁴ The so-called Portrait of the Artist, in W. Bürger's collection in 1866, and now in the possession of Porgès, Paris, is by C. de Man.

¹⁵ The Country House, in the Kaiser Friedrich Museum, Berlin, is by Dirck Jan van der Laan.

¹⁶ The Vestibule of the St. Agatha Cloister, in the Rijksmuseum, is probably by E. de Witte.

¹⁷ Interior of a Cloister, in W. Bürger's collection in 1866, is by J. Vrel.

¹⁸ A Nun conversing with a Woman in the Street, in W. Bürger's collection in 1866, is by J. Vrel.

¹⁹ Interior of a Town, in the Rijksmuseum, No. 2600, is signed by J. Vrel. It was in W. Bürger's collection in 1866, and was No. 33 in the Thoré-Bürger sale, Paris, 1892.

²⁰ Interior of a Town, in the Hudtwalker collection, Hamburg, in Bürger's time, is by J. Vrel.

²¹ Pictures of a Town, certainly not by Vermeer.

²² Landscapes, certainly not by Vermeer of Delft, but by his namesake of Haarlem.

²³ Three still-life pieces, not by Vermeer; the one in the Hermitage is certainly by M. de Hondekoeter.

²⁴ Pictures which W. Bürger himself only claimed very doubtfully for Vermeer.

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Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Vienna, the Kunsthistorisches Hofmuseum; Florence, the Pitti and Uffizi. The numbers refer to the entries.

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